



黒鷲死体宅配便

the KUROSAKI corpse delivery service

4

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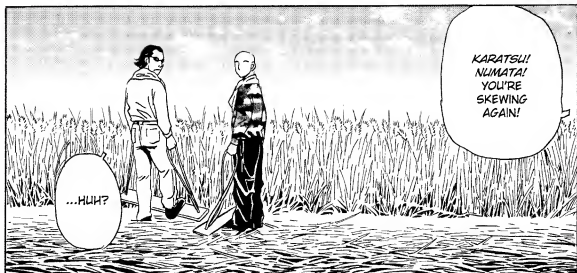
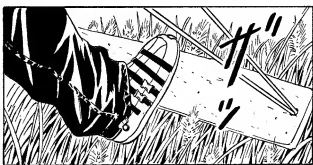
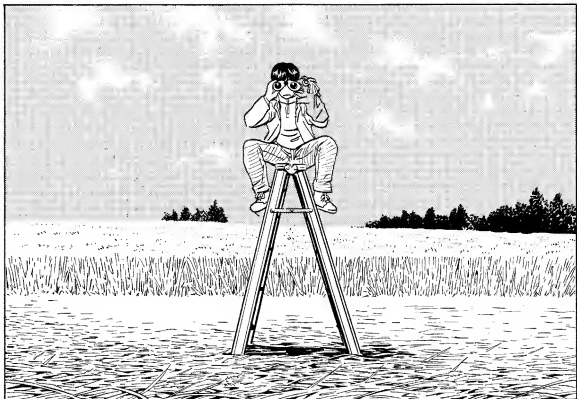
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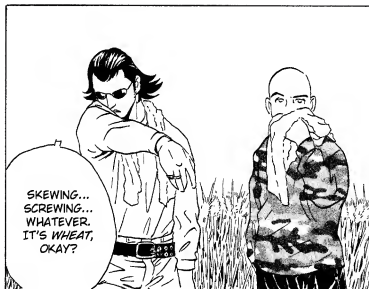
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1st delivery

ありがとうあなた
thank you, dear







SKEWING...
SCREWING...
WHATEVER.
IT'S WHEAT,
OKAY?

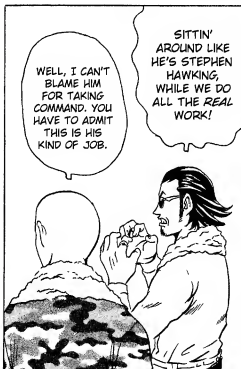


SKEWING!
THE CIRCLE'S
GETTING
SKEWED!



SEE, SO WITH EACH
ITERATION YOU GET
A NEW Z THAT
EQUALS THE OLD Z
SQUARED, PLUS THE
CONSTANT C! DON'T
YOU KNOW
ANYTHING?

NO! IT'S *NOT* OKAY! THIS FORM
IS CALLED A **MANDELBROT SET!**
YOU SET UP THE EQUATION
 $z = z^2 + c$ IN WHICH C REMAINS
A CONSTANT NUMBER, AND YOU
START OUT Z AS ZERO,
CHANGING AS YOU REPEATEDLY
ITERATE THE EQUATION!



WELL, I CAN'T
BLAME HIM
FOR TAKING
COMMAND. YOU
HAVE TO ADMIT
THIS IS HIS
KIND OF JOB.

SITTIN'
AROUND LIKE
HE'S STEPHEN
HAWKING,
WHILE WE DO
ALL THE REAL
WORK!

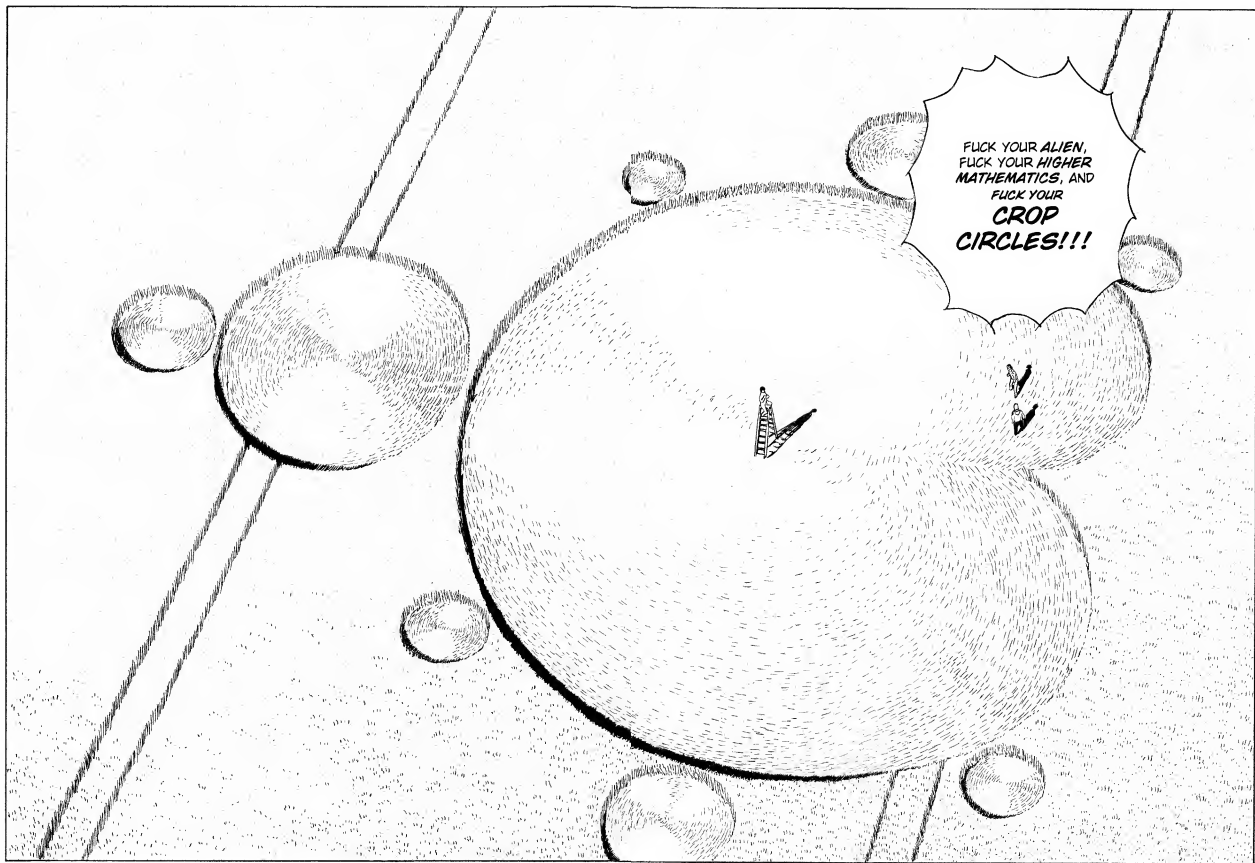


SORRY--I
WENT TO A
BUDDHIST
COLLEGE!

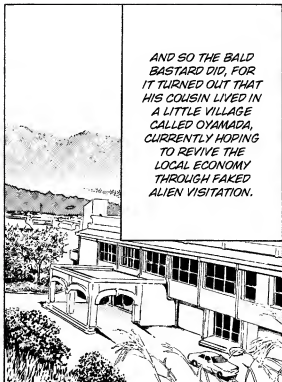


Present
company
excepted.
WELL, IF YOUR
MIND CAN'T KEEP
UP WITH THIS,
THEN AT LEAST
KEEP YOUR
BODY MOVING!

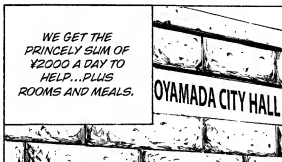
MY LONG-HELD
THEORY IS
TRUE...THE ASS-
HOLE OF **HOMO**
SAPIENS EMP-
TIES DIRECTLY
INTO THE
BRAIN!



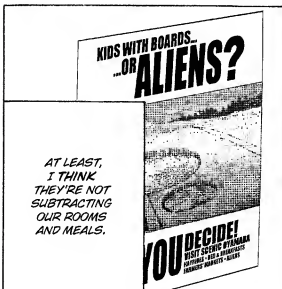
FUCK YOUR ALIEN,
FUCK YOUR *HIGHER*
MATHEMATICS, AND
FUCK YOUR
CROP
CIRCLES!!!



AND SO THE BALD
BASTARD DID, FOR
IT TURNED OUT THAT
HIS COUSIN LIVED IN
A LITTLE VILLAGE
CALLED OYAMADA,
CURRENTLY HOPING
TO REVIVE THE
LOCAL ECONOMY
THROUGH FAKED
ALIEN VISITATION.



WE GET THE
PRINCELY SUM OF
¥2000 A DAY TO
HELP...PLUS
ROOMS AND MEALS.

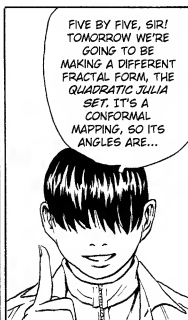


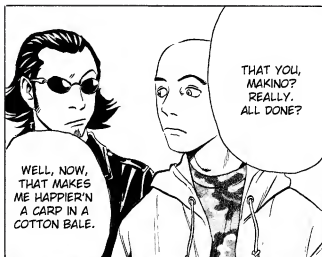
AT LEAST,
I THINK
THEY'RE NOT
SUBTRACTING
OUR ROOMS
AND MEALS.



BUT NOBODY HEARD
NUMATA'S VICIOUS
SWEARING...FOR WE
WERE OUT IN THE
FUCKING HILLS, THE
FUCKING STICKS,
THE FUCKING
BOONIES.

BUSINESS HAD
BEEN SO BAD FOR
THE KUROSAKI
CORPSE DELIVERY
SERVICE THAT
WE'D GONE HAT IN
HAND TO OLD MAN
SASAYAMA AT THE
SHINJUKU SOCIAL
WELFARE OFFICE,
HOPING HE COULD
FIND US SOME
WORK.





WELL, NOW,
THAT MAKES
ME HAPPIER'N
A CARP IN A
COTTON BALE.

THAT YOU,
MAKINO?
REALLY.
ALL DONE?



...YEH-H-H-H
HELLO!
OYAMADA
TOURISM
AND
CONVENTION
BUREAU.

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"OTHER
MAIN
ATTRAC-
TION"?

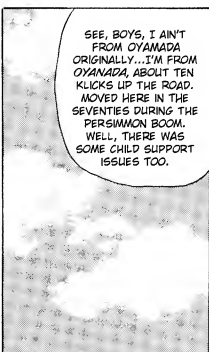
SHE SAYS
THE OTHER
MAIN
ATTRACTION
IS READY.

GENTLEMEN,
THAT WAS YOUR
ASSOCIATE. THE
BOTH LOLLIPOP
GIRL--OR WHAT-
EVER YOU CALL
THAT LOOK DOWN
THERE IN THE BIG
CITY, 'CAUSE I
CALL IT UNUSUAL.

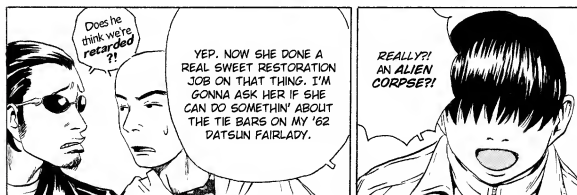
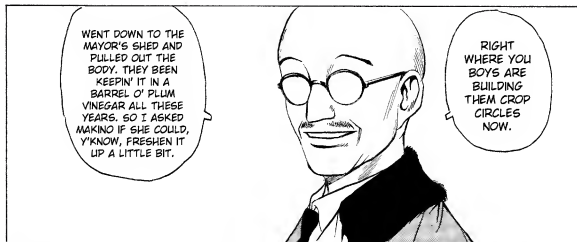


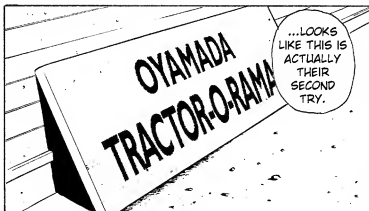
NOW IT WAS THE
TOYODA BROTHERS
WHO SAW IT HAPPEN.
AND SURE, THEY'D
BEEN DRINKIN'. BUT
LET ME TELL YOU,
WHAT THEY FOUND IN
THAT WRECKAGE
WEREN'T NO RICE
LIQUOR VISION, BUT
A REAL LIVE, DEAD,
SPACEMAN.

A-A-A-A-NYWAY,
THAT'S WHY I
DIDN'T KNOW AT
FIRST ABOUT THE
LEGEND OF THE
FLYING SAUCER.
SEE, SOME
FORTY-FIVE YEARS
AGO, ONE CRASHED
IN THESE
PARTS.

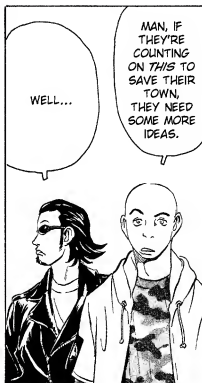


SEE, BOYS, I AIN'T
FROM OYAMADA
ORIGINALLY...I'M FROM
OYANADA, ABOUT TEN
KILKS UP THE ROAD.
MOVED HERE IN THE
SEVENTIES DURING THE
PERSIMMON BOOM.
WELL, THERE WAS
SOME CHILD SUPPORT
ISSUES TOO.



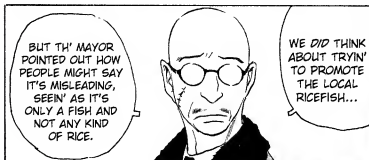


...LOOKS
LIKE THIS IS
ACTUALLY
THEIR
SECOND
TRY.



WELL...

MAN, IF
THEY'RE
COUNTING
ON THIS TO
SAVE THEIR
TOWN,
THEY NEED
SOME MORE
IDEAS.



BUT TH' MAYOR
POINTED OUT HOW
PEOPLE MIGHT SAY
IT'S MISLEADING,
SEEN' AS IT'S
ONLY A FISH AND
NOT ANY KIND
OF RICE.

WE DID THINK
ABOUT TRYIN'
TO PROMOTE
THE LOCAL
RICEFISH...

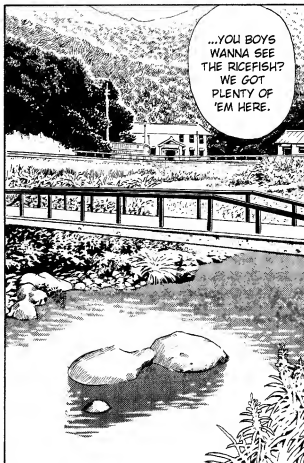


NEITHER
HAVE I!
LET'S TAKE
A LOOK.

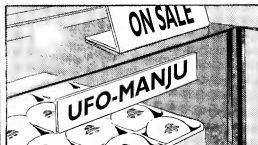
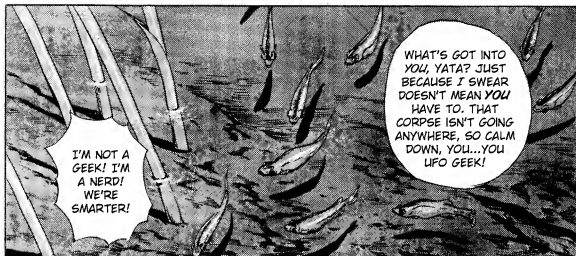
COME TO
THINK OF IT,
I'VE NEVER
SEEN ONE...

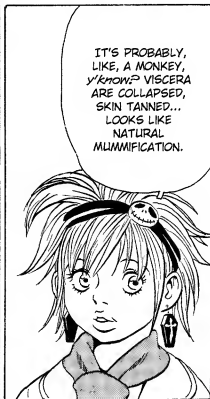
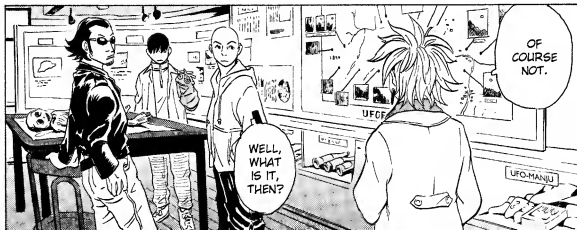


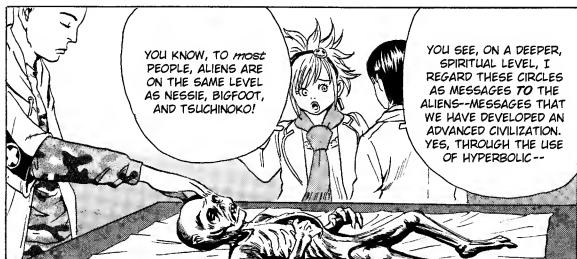
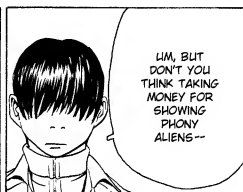
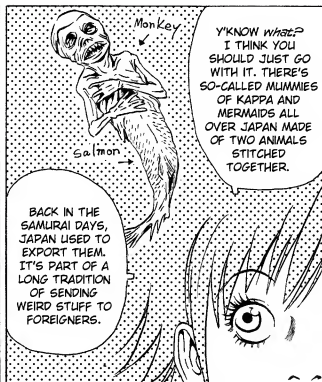
HEY! FUCK
THE RICEFISH!
LET'S GO SEE
THAT ALIEN
CORPSE!

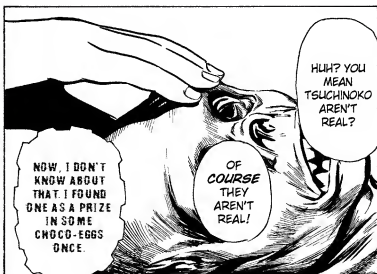
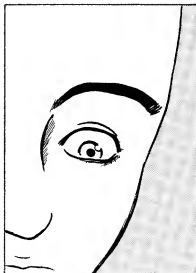


...YOU BOYS
WANNA SEE
THE RICEFISH?
WE GOT
PLENTY OF
'EM HERE.









NOW, I DON'T
KNOW ABOUT
THAT. I FOUND
ONE AS A PRIZE
IN SOME
CHOCO-EGGS
ONCE.

OF
COURSE
THEY
AREN'T
REAL!

HUH? YOU
MEAN
TSUCHINOKO
AREN'T
REAL?



I'M SENSING
A STRONG
SPIRITUAL
PRESENCE
FROM IT.

HEY, SOMETHING'S
GOING ON HERE.
I'M WONDERING IF
IT REALLY IS JUST
A MONKEY.

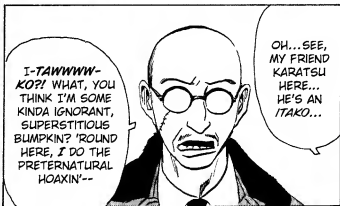


--HOL-LEEE
SHIT!!



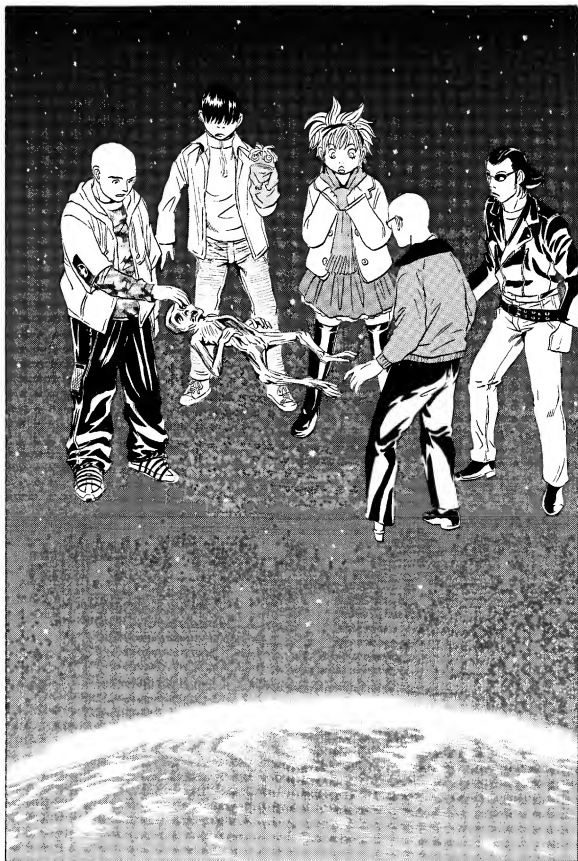
HUH?

...WHAT?
ARE YOU
SERIOUS,
KARATSU?



I-TAWWWW-
KO? WHAT, YOU
THINK I'M SOME
KINDA IGNORANT,
SUPERSTITIOUS
BUMPKIN? 'ROUND
HERE, I DO THE
PRETERNATURAL
HOAXIN'--

OH...SEE,
MY FRIEND
KARATSU
HERE...
HE'S AN
ITAKO...

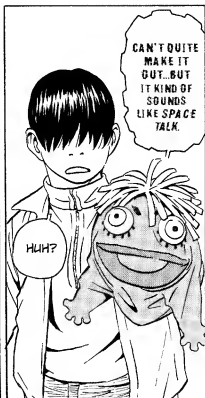






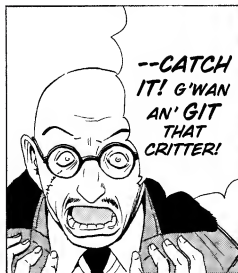


HE'S
KINDA
GOIN' INTO
A CROUCH,
LOOKS
LIKE--

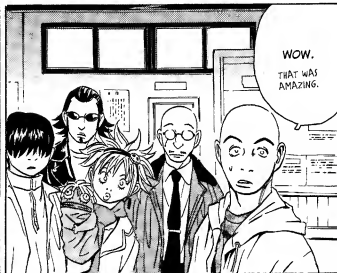


CAN'T QUITE
MAKE IT
OUT...BUT
IT KIND OF
SOUNDS
LIKE SPACE
TALK.

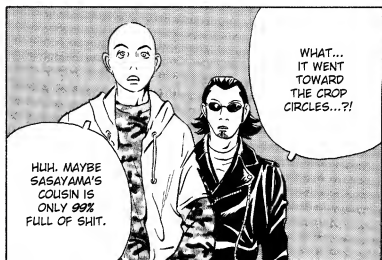
HUH?

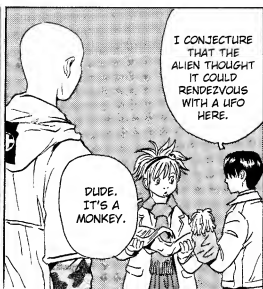
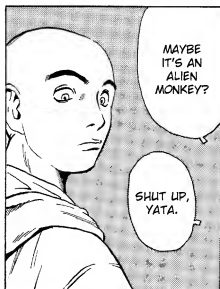
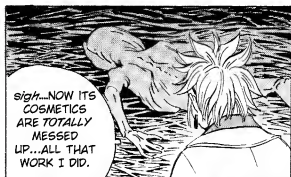


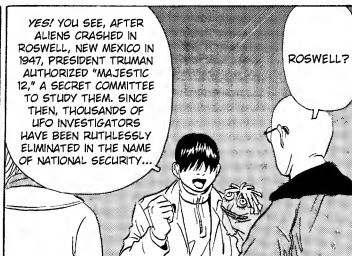
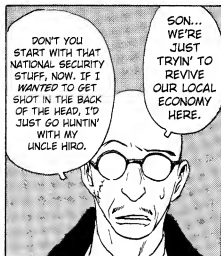
--CATCH
IT! G'WAN
AN' GIT
THAT
CRITTER!

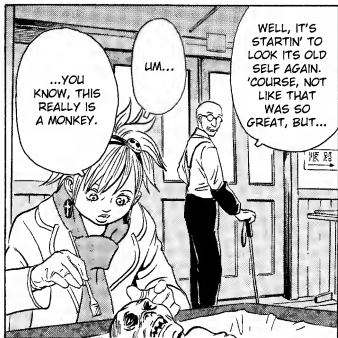
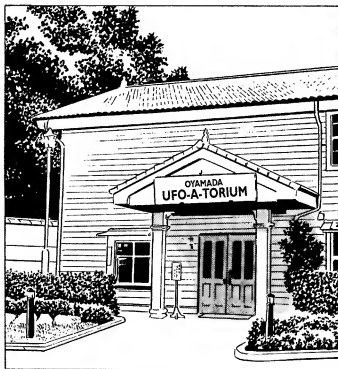


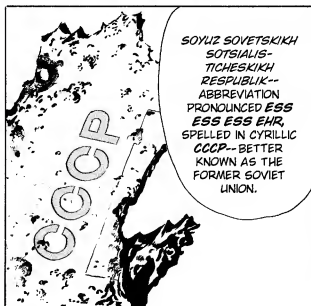
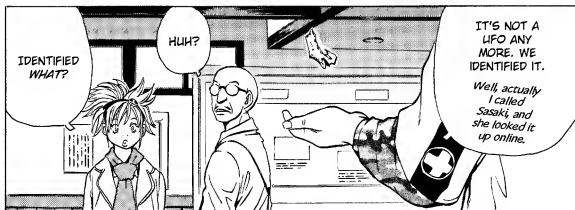
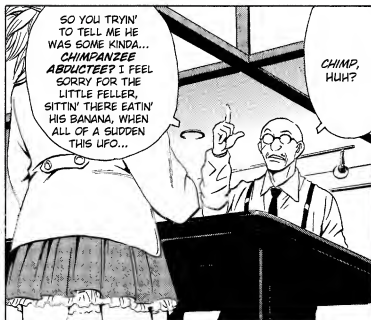
WOW.
THAT WAS
AMAZING.





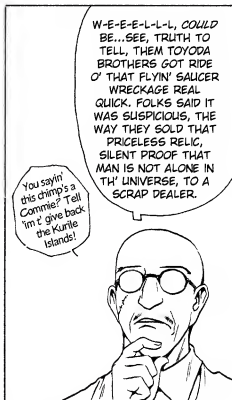








45 YEARS AGO
WOULD HAVE BEEN
JUST WHEN THE
SOVIETS AND
AMERICANS
STARTED TO SEND
MEN INTO SPACE.
BUT BOTH
COUNTRIES TESTED
WITH MONKEYS
FIRST...



W-E-E-E-L-L-L, COULD
BE...SEE, TRUTH TO
TELL, THEM TOYODA
BROTHERS GOT RIDE
O' THAT FLYIN' SAUCER
WRECKAGE REAL
QUICK. FOLKS SAID IT
WAS SUSPICIOUS, THE
WAY THEY SOLD THAT
PRICELESS RELIC,
SILENT PROOF THAT
MAN IS NOT ALONE IN
TH' UNIVERSE, TO A
SCRAP DEALER.

You sayin'
this chimp's a
Commie? Tell
'im t' give back
the Kurile
Islands!



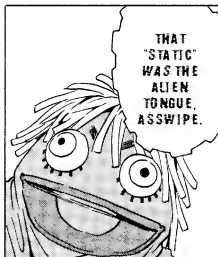
THAT WOULD
EXPLAIN THE
VISION OF
OUTER SPACE
THE MONKEY
HAD.

...AND THIS
GUY MUST
HAVE BEEN
ONE OF
THEM.



...NOT TO
MENTION ITS
KNOWLEDGE
OF AN ALIEN
TONGUE.

CAPTAIN, THIS IS
HIGHLY ILLOGICAL!
YOUR THEORY
FAILS TO TAKE
INTO ACCOUNT THE
FACT THIS MONKEY
MADE FOR OUR
CROP CIRCLES...



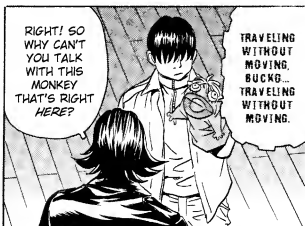
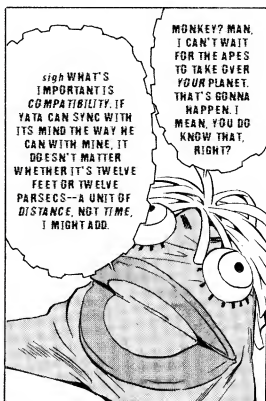
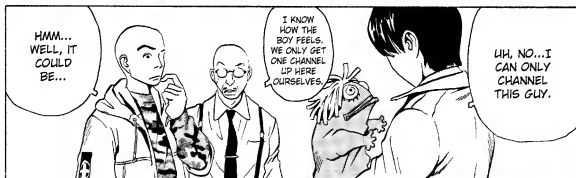
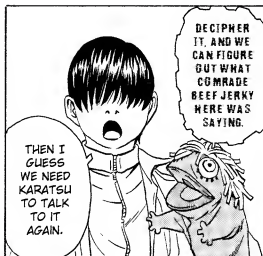
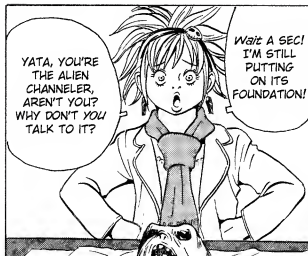
THAT
"STATIC"
WAS THE
ALIEN
TONGUE.
ASSWIPE.

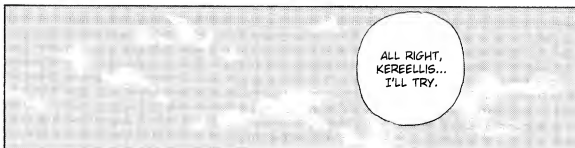
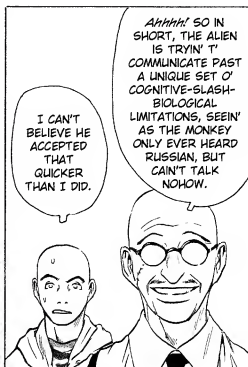


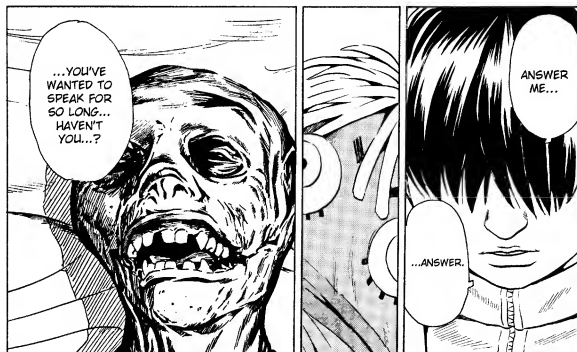
THE ONES
WHO LOOK
LIKE JOEY
RAMONE
WITH A
BUZZ CUT?

BUT...

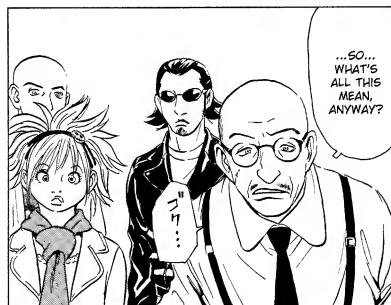
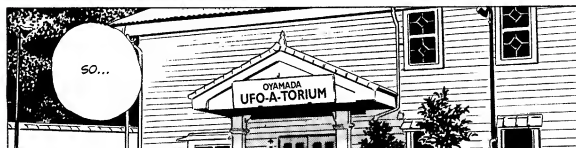
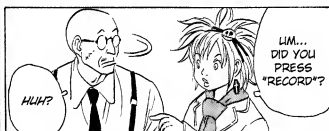
I DUNNO...
SOUNDED MORE
LIKE RUSSIAN
WITH STATIC TO
ME. I'VE SEEN
THOSE RUSSIAN
MOB GUYS
HANGING OUT IN
KABUKI-CHO...
Y'KNOW, THOSE
DUDES DRESSED
FROM HEAD TO
TOE IN DENIM?

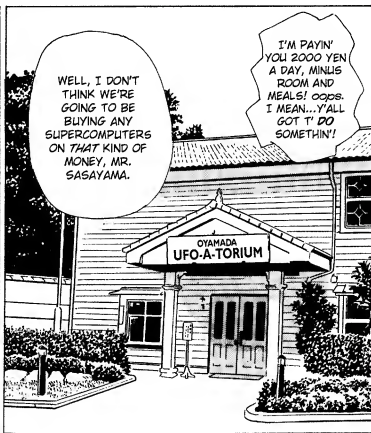
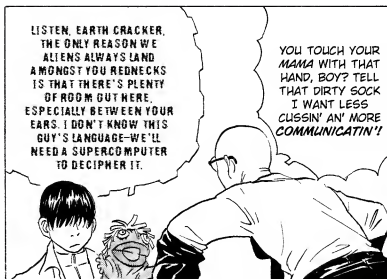


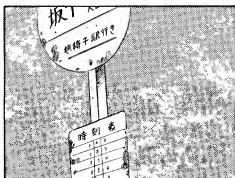


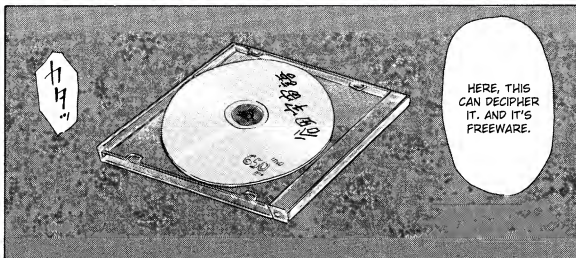












5 sec

Name: Nicolas Bourgeois
Data units completed: 108
Total computer time: 40:20 hr 12 min 48.1 sec

9765.620

↑ Power

ng data
er drift re
ency res
gest Pea
.8 Hz at
gest Gau
.8 Hz at

THE MOST FAMOUS
EXAMPLE OF IT IS THE
SETI@HOME PROJECT
BASED OUT OF THE
UNIVERSITY OF CALIFORNIA
AT BERKELEY. THEY PUT A
PROGRAM ON A SCREEN-
SAVER VOLUNTEERS CAN
DOWNLOAD, AND HELP
THEM EXAMINE RADIO
SIGNALS THAT COULD BE
FROM INTELLIGENT LIFE.

all, 25.285

Search for Extraterrestrial Intelligence at HOME

Data Analysis

Press F1 for info
<http://setiathome.ssl.berkeley>

Data Info

WELL....

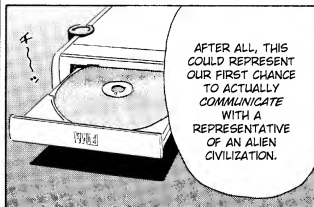
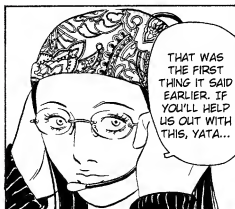
THOSE ARE MEN OF SCIENCE! HOW'D YOU GET THEM TO AGREE TO THIS SQUALID SCHEME?!

SO WHAT ARE YOU SAYING... WE'RE GOING TO EXPLOIT THIS SYSTEM FOR OUR OWN PRIVATE BENEFIT?!

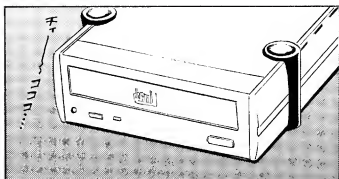
HM.

...FORTUNATELY, A LOT OF THEM LIKE TO LOOK AT DEAD IDOLS.

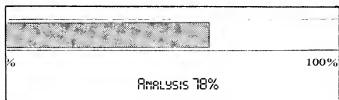
ANIMALS FIRST (TRAVELERS?) IN SPACE/SEVEN HUNDRED THOUSAND KILOMETERS AROUND EARTH



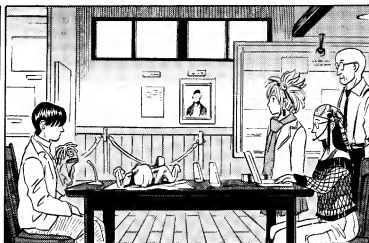
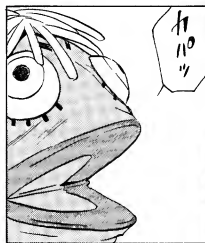
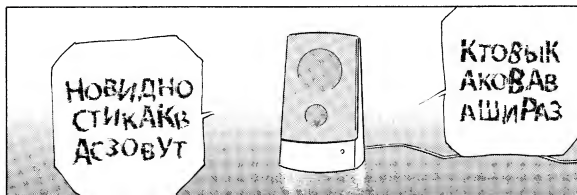




WHO ARE
YOU...?
WHAT IS
YOUR
NAME?



WHO ARE YOU?
WHAT IS YOUR NAME?



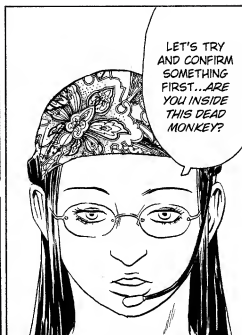


TRANSLATION ■

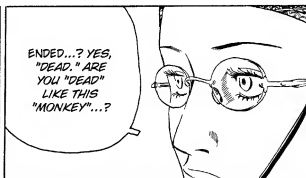
ホ
オ
ニ

(SELF/IDENTITY) TERM XXXX (QUERY)

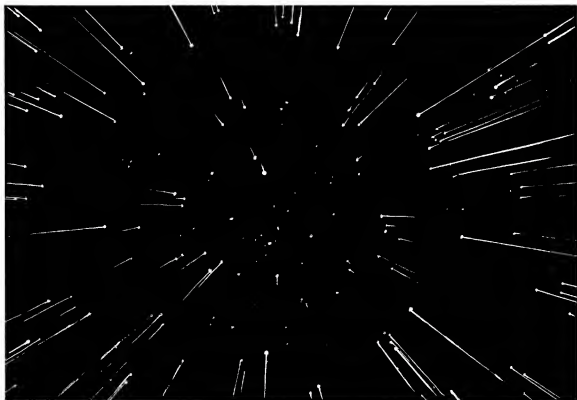




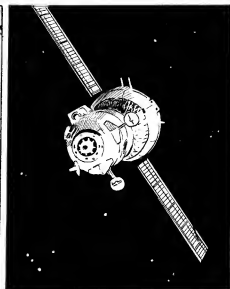
**(QUERY) TERM (MONKEY) IDENTITY
ENDED BIOLOGICAL PROCESS**

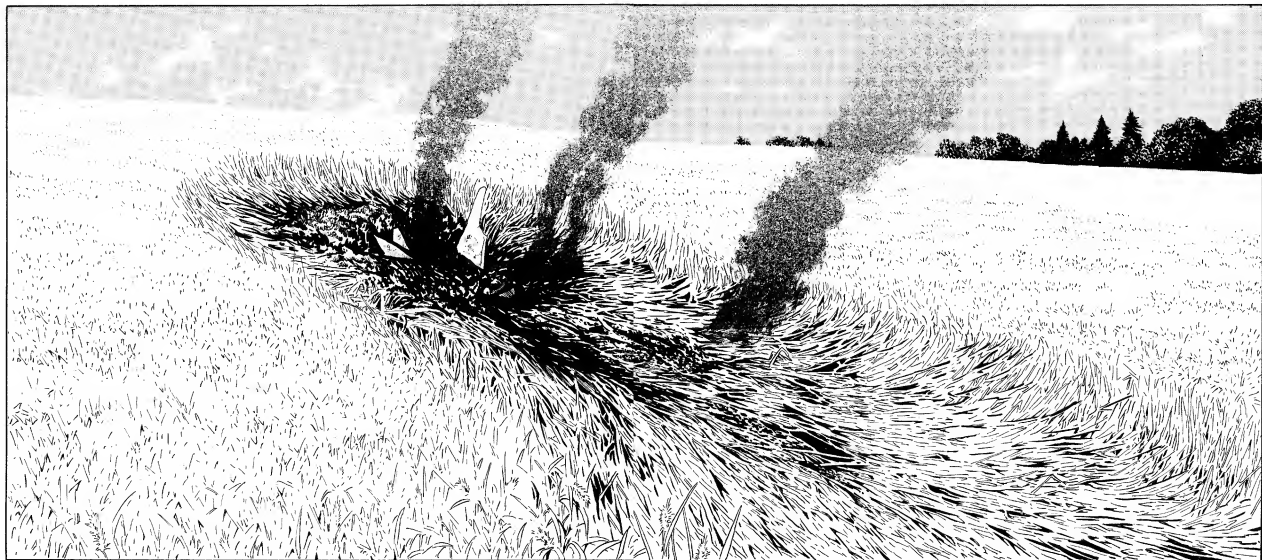
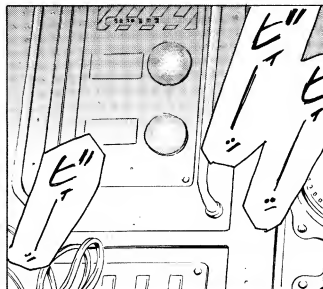
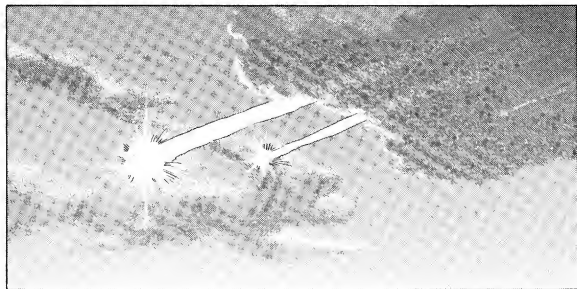


**(SELF/IDENTITY) NOT (BIOLOGICAL?)
PROCESS (SELF/IDENTITY)
CONTINUOUS TRANSMISSION
(SIGNAL?) RELAY NETWORK**



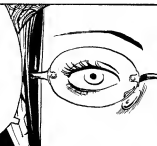
**ORGANIC (MINDS/SPECIES?) NODES OF
NETWORK (SELF/IDENTITY) ATTEMPTED LINK
TO ORGANIC (MIND/SPECIES?) IN ORBIT**







IF WE HELP
YOU LEAVE
THIS BODY,
CAN YOU
RETURN TO
SPACE...?



THE ENCOUNTER
MUST HAVE
PANICKED THE
MONKEY...HE
RE-ENTERED AND
CRASHED...AND
THE ALIEN'S STILL
INSIDE HIM.

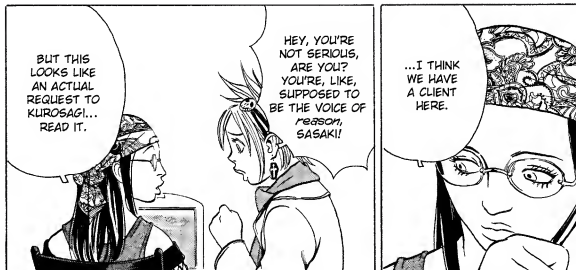
CANNOT RETURN TO SPACE WITHIN (ATMOSPHERE/OZONE)



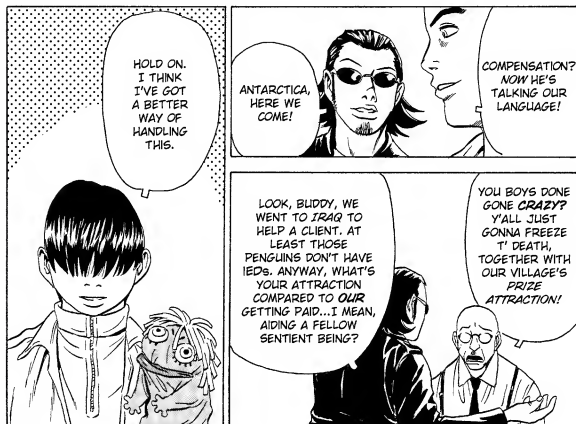
YEAH,
AT THE
SOUTH
POLE. YOU
PLANNING
ON GOING?

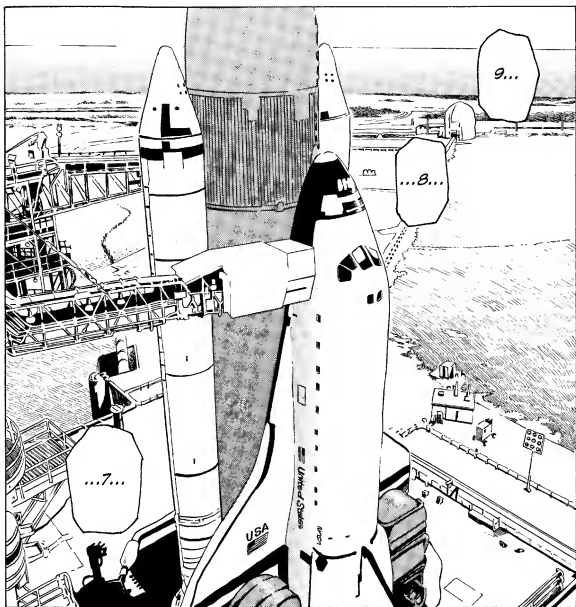
I HEARD
THERE WAS
A HOLE IN
THE SKY
SOMEWHERE.
OR AT
LEAST, THAT'S
WHAT OZZY
SAYS.

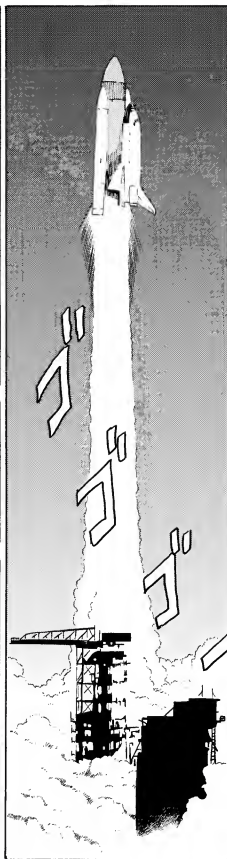
I THINK I
UNDERSTOOD
THAT...HMM...
AIR'S TOO
THICK DOWN
HERE OR
SOMETHING
...?



RETURN (SELF/IDENTITY) TO SPACE (COMPENSATION/EXCHANGE) FOR RETURN







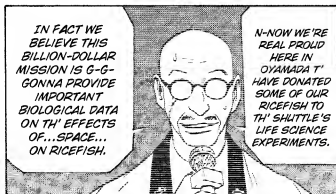


MR. SASAYAMA
OF THE OYAMADA
TOURISM AND
CONVENTION
BUREAU. CAN
YOU HEAR ME?

U-H-H-H-H-H...YEP.
I'M
SASAYAMA.
HOW...HOW
Y-YOU ALL
DOIN'...OUT
THERE...ON
TH' PLANET
EARTH?.



...BUT Y'ALL DON'T
HAVE T' SPEND A
BILLION T' HAVE A
GOOD TIME IN
OYAMADA! Y'ALL
COME BACK IN
PEACE NOW FOR
ALL MANKIND..
Y'HEAR?

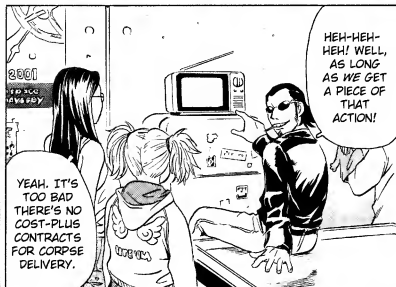


IN FACT WE
BELIEVE THIS
BILLION-DOLLAR
MISSION IS G-G-
GONNA PROVIDE
IMPORTANT
BIOLOGICAL DATA
ON TH' EFFECTS
OF...SPACE...
ON RICEFISH.

N-NOW WE'RE
REAL PROUD
HERE IN
OYAMADA T'
HAVE DONATED
SOME OF OUR
RICEFISH TO
TH' SHUTTLE'S
LIFE SCIENCE
EXPERIMENTS.



NOW LET
ME GET
THIS
STRAIGHT
...

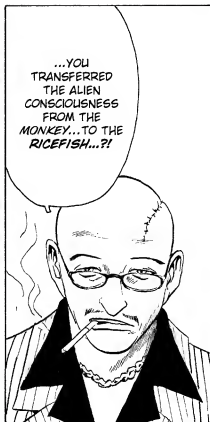


YEAH. IT'S
TOO BAD
THERE'S NO
COST-PLUS
CONTRACTS
FOR CORPSE
DELIVERY.

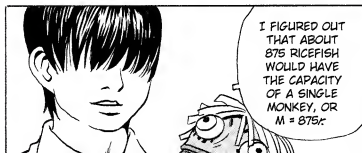
HEH-HEH-
HEH! WELL,
AS LONG AS
WE GET
A PIECE OF
THAT
ACTION!



YEAH.
DISTRIBUTED
COMPUTING.



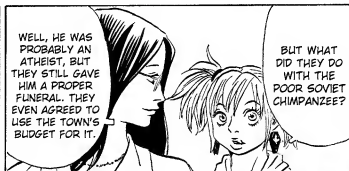
...YOU
TRANSFERRED
THE ALIEN
CONSCIOUSNESS
FROM THE
MONKEY...TO THE
RICEFISH...?!



I FIGURED OUT
THAT ABOUT
875 RICEFISH
WOULD HAVE
THE CAPACITY
OF A SINGLE
MONKEY, OR
M = 875.



YEAH,
UNLIKE
SOME
SKINFLINTS
IN THE BIG
CITY. BUT
WOW...TALK
ABOUT
BAIT AND
SWITCH!



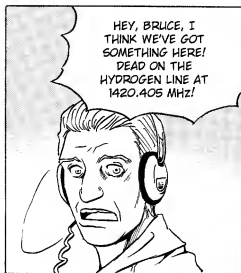
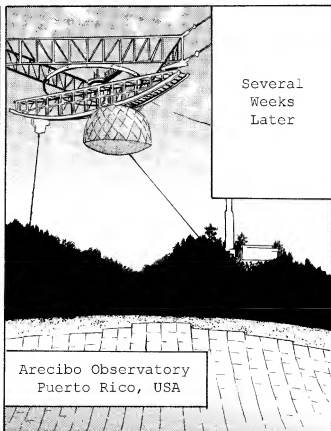
WELL, HE WAS
PROBABLY AN
ATHEIST, BUT
THEY STILL GAVE
HIM A PROPER
FUNERAL. THEY
EVEN AGREED TO
USE THE TOWN'S
BUDGET FOR IT.

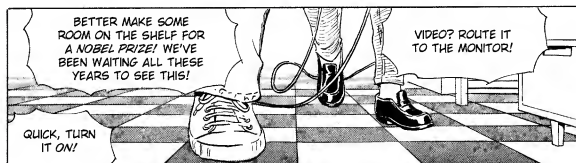
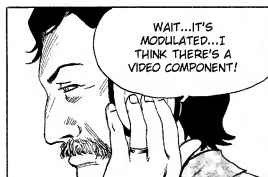
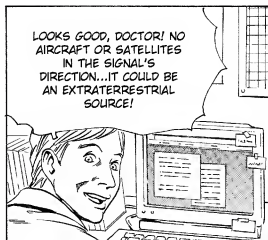
BUT WHAT
DID THEY DO
WITH THE
POOR SOVIET
CHIMPANZEE?

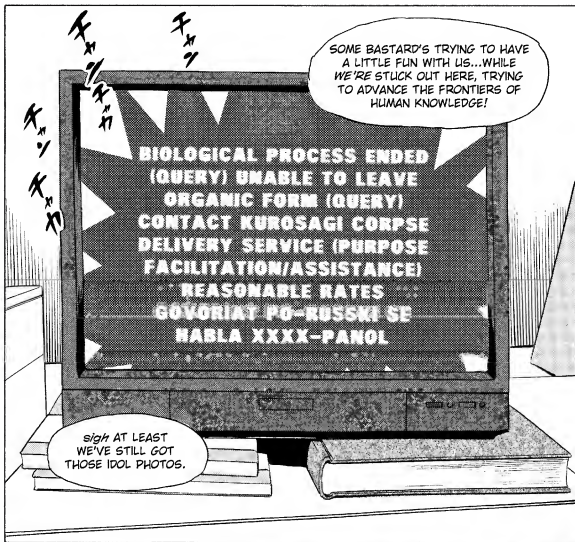


AT LEAST I
GUARANTEED
YOU A LITTLE
PAY. BUT
WHAT ABOUT
THAT ALIEN?
DO YOU THINK
HE'LL KEEP HIS
PROMISE?

HMF.







*This is a story
I heard from
a friend of a
friend. Maybe
you've heard
it too.*



*A young man's on
vacation, back-
packing through
China. He takes the
wrong bus and
ends up in a village
God knows where.*

*The day he's
about to leave, a
villager gives him
a smile. "We have
a special place
here for locals
only. But we'd be
honored if you
could have a
drink with us
before you go."*



*Before he
knows it,
he's been
there a
week. A
foreigner's
a novelty,
people
there say,
and he
makes
friends.*

*But he doesn't
want to walk the
same old tourist
trail anyway.
He's come to
discover the
unexpected.*

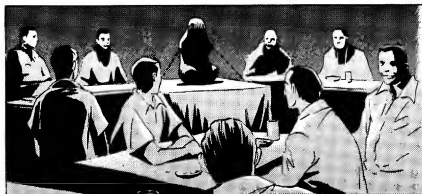




Well, it's not like he's never seen one before. You can find them in any gift shop in Japan. But he's walked all this way...



They take a little trail up into the woods. At the end there's a kind of shack--with a sign over its door that says "DARUMA."



Inside, it's a bar. The patrons sit around with cups of homebrew. It's hot under the tin roof, and there is the sweet smell of drunken sweat.

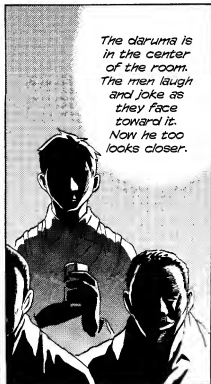


And he thinks--



A daruma... is a roly-poly doll.

It has no arms or legs.



The daruma is in the center of the room. The men laugh and joke as they face toward it. Now he too looks closer.

*She hardly
seemed to be
alive...but the
links of the
chain would
clank and
rattle as she
drew another
ragged breath.*



*That she
was once a
Japanese
student like
him...and
that she
wanted to
go home.*



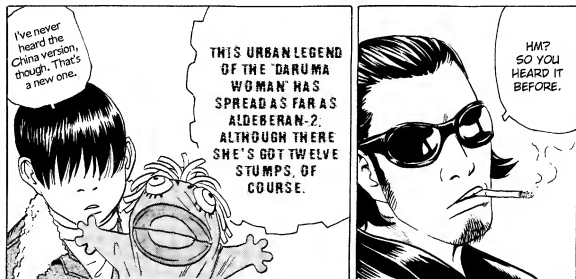
*And her dry
voice croaked
and whispered
as she said--*

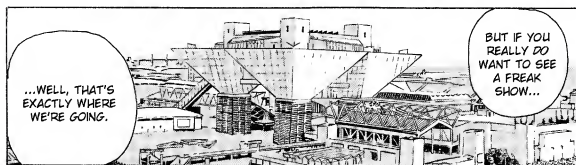
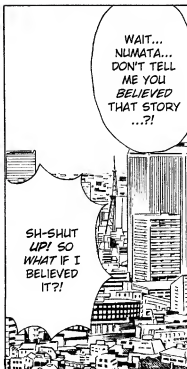


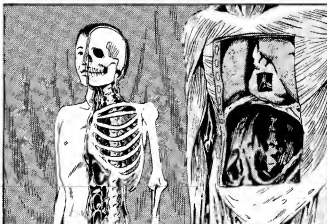
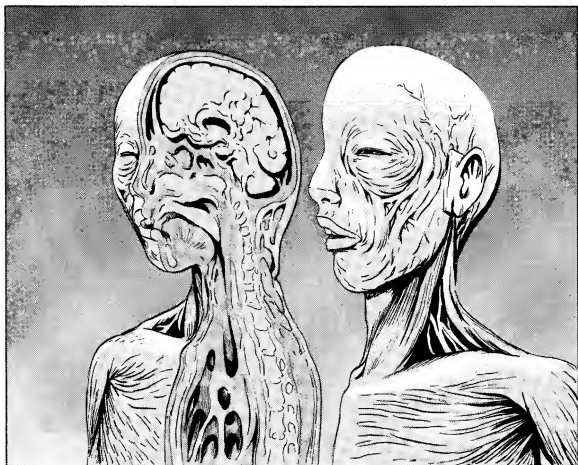
*Trying to
get the
strength to
raise her
head and
face the
stranger.*

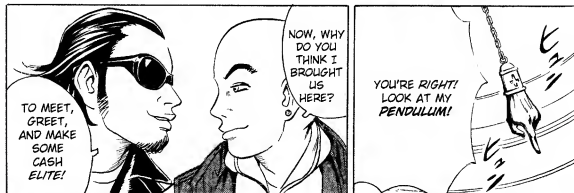


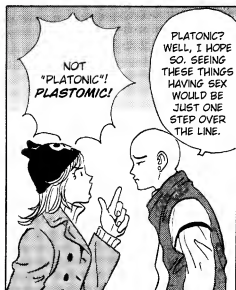
2nd
あなたが死んだら
if you should die

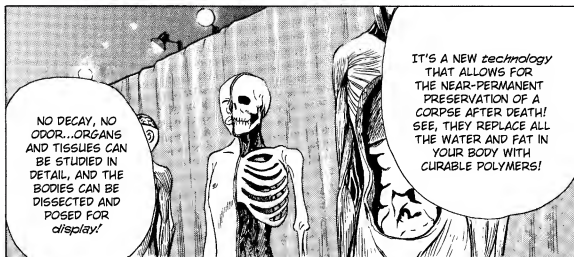


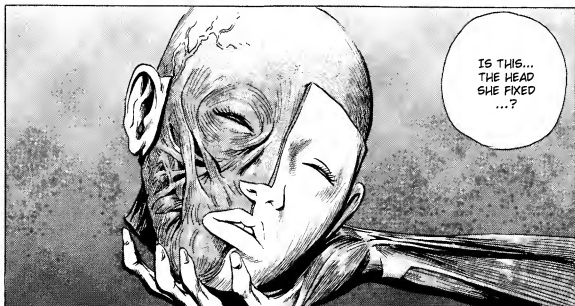
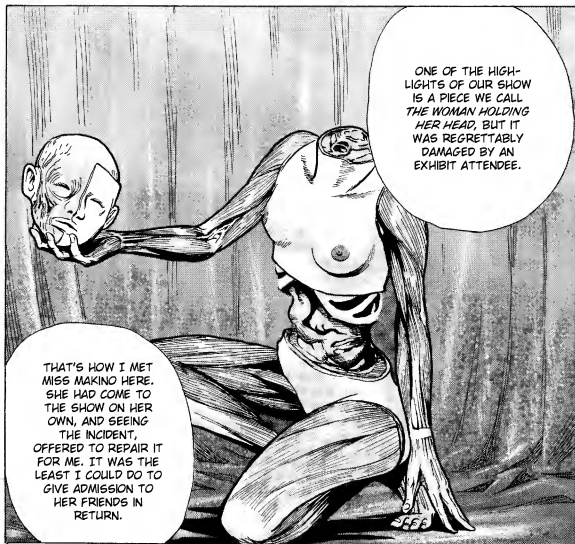


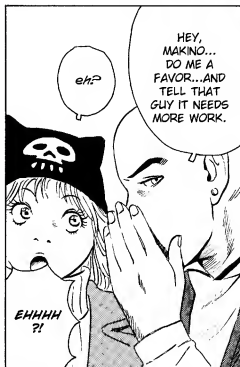
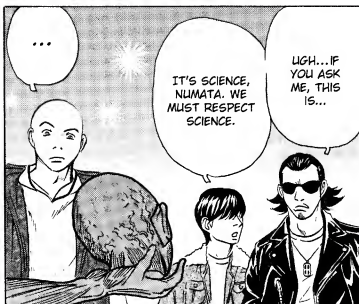








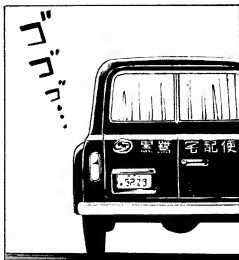






WELL...I
ONLY GOT TO
TOUCH IF FOR
A MOMENT, SO
I CAN'T BE
SURE, BUT...

...I FELT A
REALLY
STRONG
SENSE OF
YEARNING
FROM IT.



...YOU MIGHT
HAVE TO
DELIVER IT
OVERSEAS
AGAIN, YOU
KNOW.

...

LIKE, I DON'T *get*
IT! WHY ARE YOU
MAKING ME TAKE
SOMETHING I'VE
ALREADY FINISHED
REPAIRING?



...ALL OF THE
SPECIMENS ARE
FROM PEOPLE
WHO'VE SIGNED
THEIR BODIES
AWAY, SAYING
THEY'LL BECOME
SUBJECTS FOR
THE EXHIBITION.



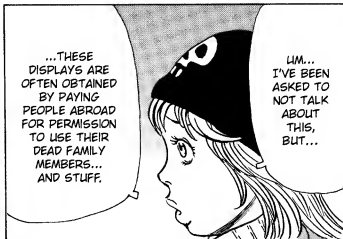
HUH?

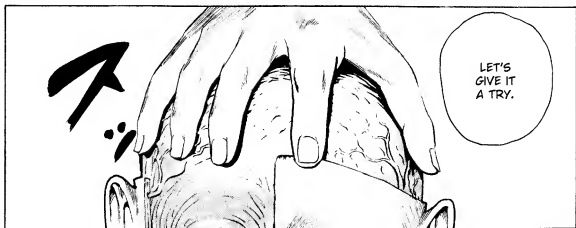
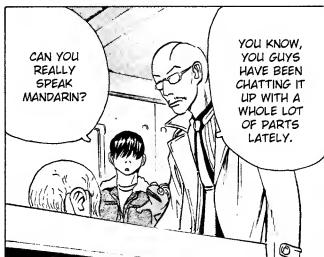
WHERE?
TO CHINA?



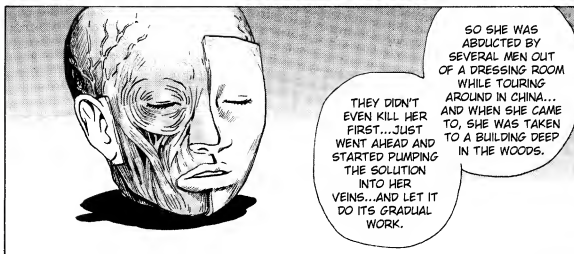
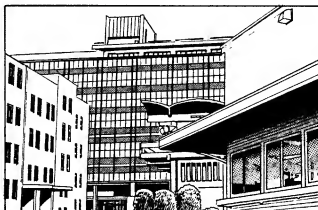
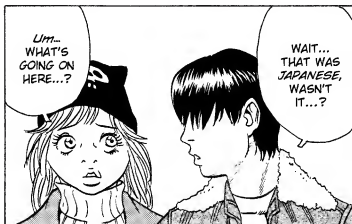
WE HEARD
SOMETHING
THAT SOUNDED
LIKE MANDARIN
FROM THE FIRST
ONE KARATSU
TOUCHED.

WELL,
MAYBE,
BUT,
Y'KNOW...







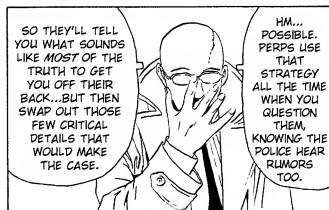




BUT THAT STORY WAS MADE UP, NUMATA. ANYWAY, WHAT HAPPENED TO THE GIRL WAS TOTALLY DIFFERENT.

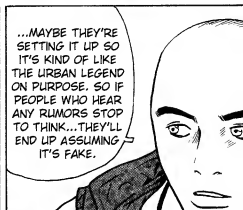
I MEAN, BEHIND THE LEGEND. DOESN'T IT SOUND SIMILAR...?

MAYBE... MAYBE SHE'S THE REAL PERSON!



SO THEY'LL TELL YOU WHAT SOUNDS LIKE MOST OF THE TRUTH TO GET YOU OFF THEIR BACK...BUT THEN SWAP OUT THOSE FEW CRITICAL DETAILS THAT WOULD MAKE THE CASE.

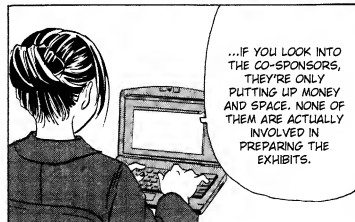
HM... POSSIBLE. PERPS USE THAT STRATEGY ALL THE TIME WHEN YOU QUESTION THEM, KNOWING THE POLICE HEAR RUMORS TOO.



...MAYBE THEY'RE SETTING IT UP SO IT'S KIND OF LIKE THE URBAN LEGEND ON PURPOSE. SO IF PEOPLE WHO HEAR ANY RUMORS STOP TO THINK...THEY'LL END UP ASSUMING IT'S FAKE.



I THINK THE PROBLEM IS A LOT SIMPLER...



...IF YOU LOOK INTO THE CO-SPONSORS, THEY'RE ONLY PUTTING UP MONEY AND SPACE. NONE OF THEM ARE ACTUALLY INVOLVED IN PREPARING THE EXHIBITS.

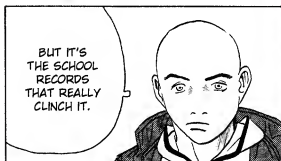


I DON'T THINK SO, GUYS. THEY'VE GOT SOME PRETTY BIG CO-SPONSORS... MEDICAL COMPANIES... HEALTH SCIENCE SCHOOLS...I MEAN, THIS ISN'T A WAX MUSEUM, Y'KNOW.

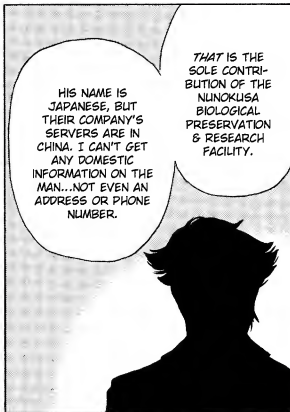
WHAT ARE YOU TRYING TO SAY...THAT THE EXHIBITION'S SPECIMENS ARE MADE UP OF KIDNAPPED PEOPLE...?



I FIND THAT INTERESTING.

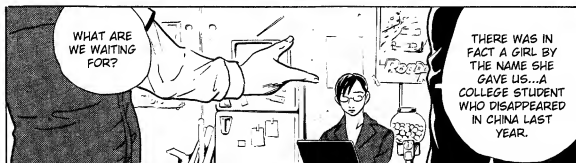


BUT IT'S THE SCHOOL RECORDS THAT REALLY CLINCH IT.



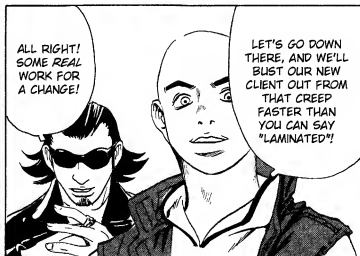
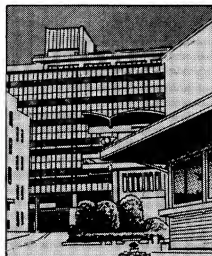
HIS NAME IS JAPANESE, BUT THEIR COMPANY'S SERVERS ARE IN CHINA. I CAN'T GET ANY DOMESTIC INFORMATION ON THE MAN...NOT EVEN AN ADDRESS OR PHONE NUMBER.

THAT IS THE SOLE CONTRIBUTION OF THE NINOKUSA BIOLOGICAL PRESERVATION & RESEARCH FACILITY.



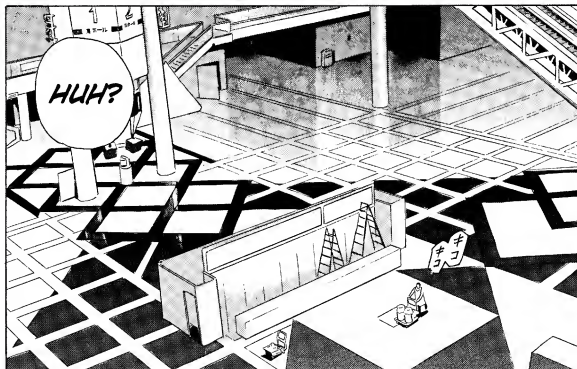
WHAT ARE WE WAITING FOR?

THERE WAS IN FACT A GIRL BY THE NAME SHE GAVE US...A COLLEGE STUDENT WHO DISAPPEARED IN CHINA LAST YEAR.



ALL RIGHT! SOME REAL WORK FOR A CHANGE!

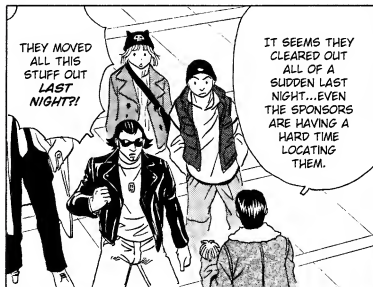
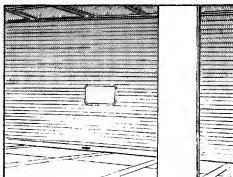
LET'S GO DOWN THERE, AND WE'LL BUST OUR NEW CLIENT OUT FROM THAT CREEP FASTER THAN YOU CAN SAY "LAMINATED"!

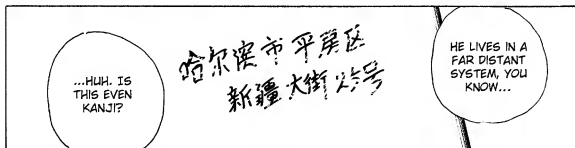


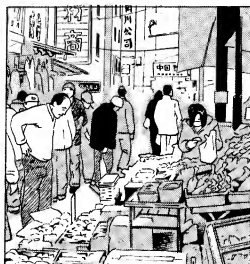
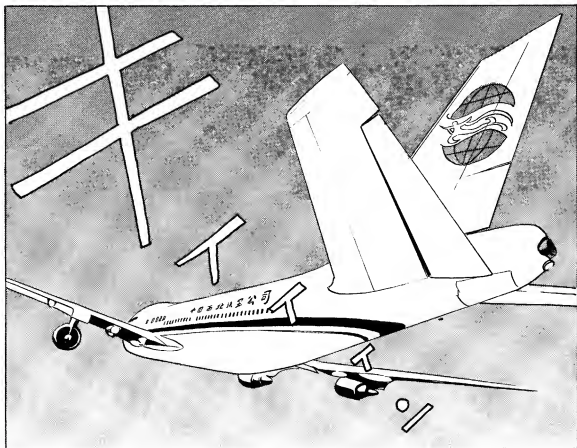
WE REGRET TO ANNOUNCE DUE TO UNFORESEEN CIRCUMSTANCES THE CANCELLATION OF OUR "MYSTERIES OF THE CORPSE" EXHIBITION.

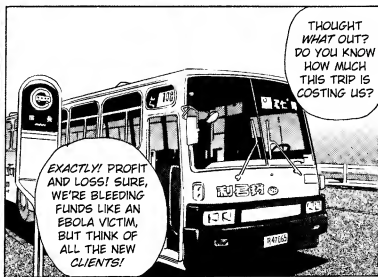
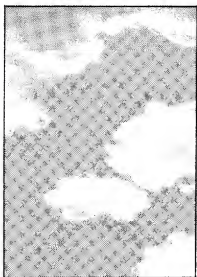
Ticketholders are requested to contact the numbers below for a refund: Tel 0123-57-6335 or FAX 0123-57-6356.

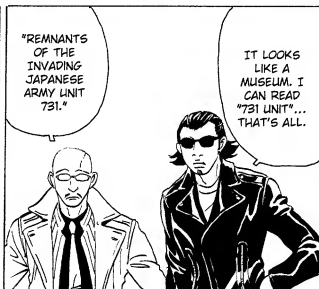
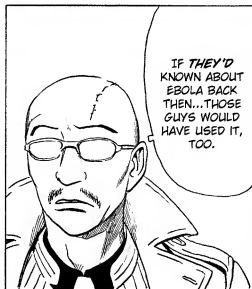
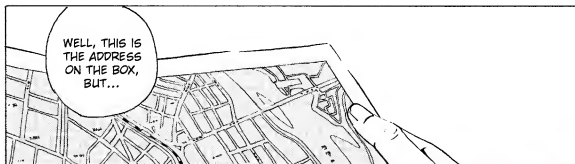
Thank you for your patronage.

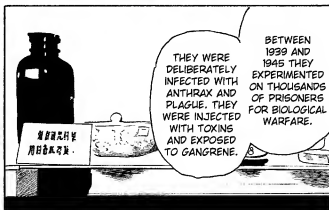
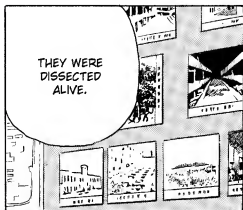
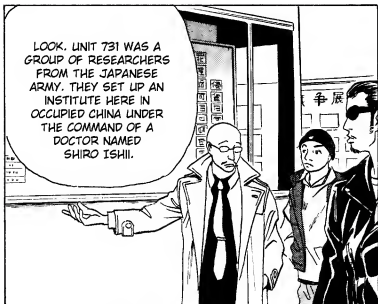


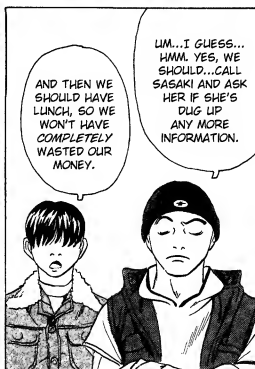


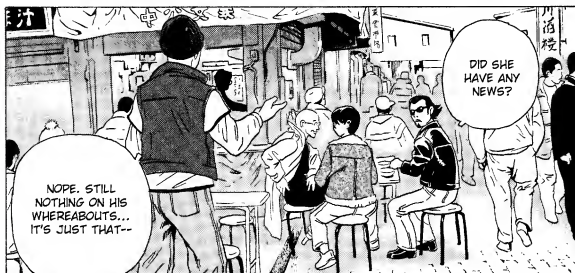
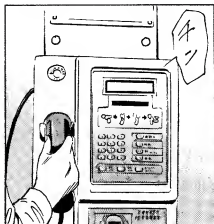


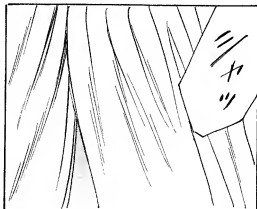
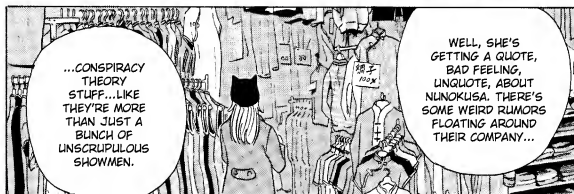


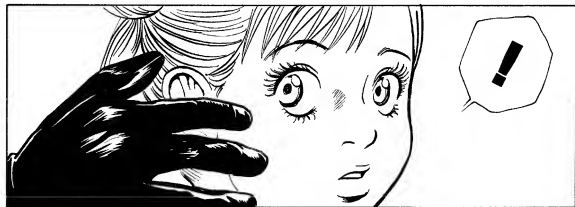
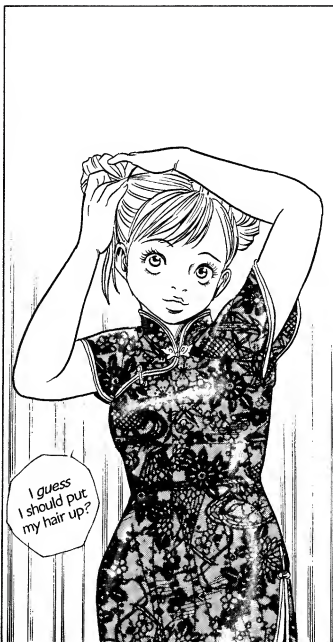


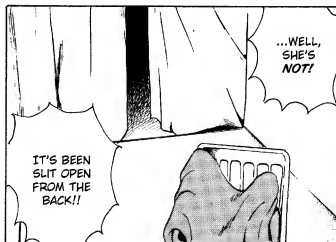
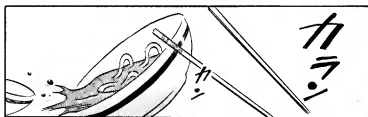
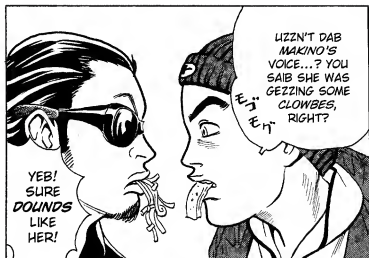


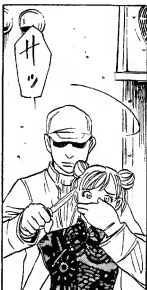
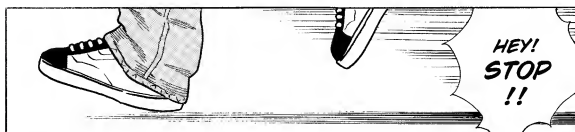


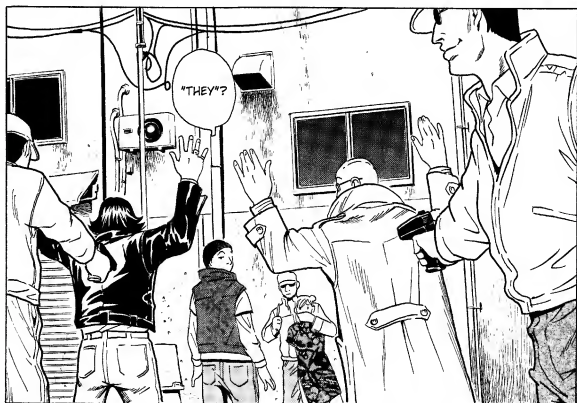
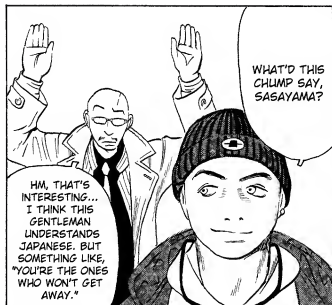


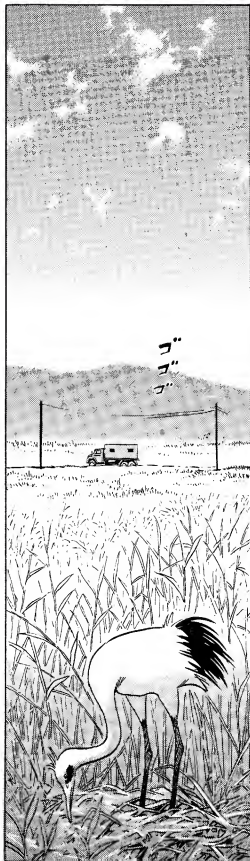


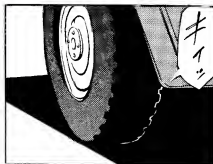
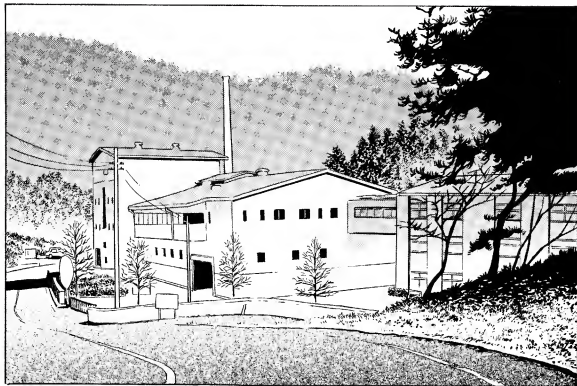




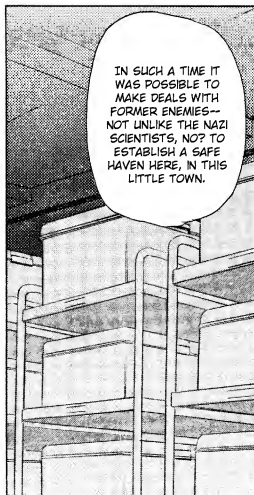




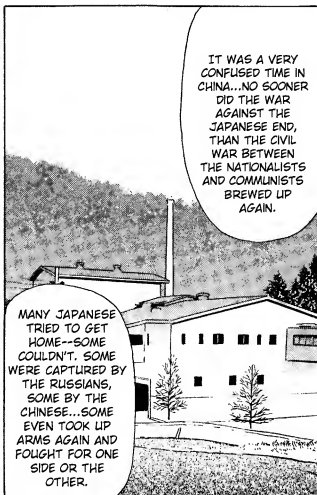






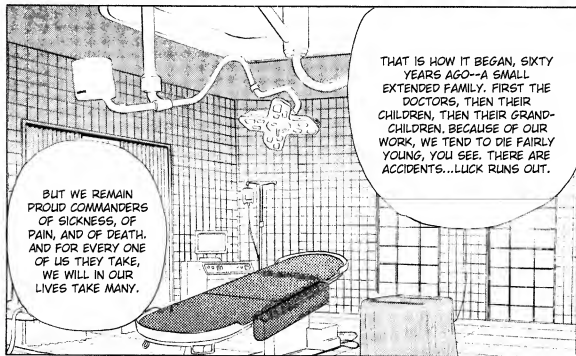


IN SUCH A TIME IT WAS POSSIBLE TO MAKE DEALS WITH FORMER ENEMIES--NOT UNLIKE THE NAZI SCIENTISTS, NO? TO ESTABLISH A SAFE HAVEN HERE, IN THIS LITTLE TOWN.



IT WAS A VERY CONFUSED TIME IN CHINA...NO SOONER DID THE WAR AGAINST THE JAPANESE END, THAN THE CIVIL WAR BETWEEN THE NATIONALISTS AND COMMUNISTS BREWED UP AGAIN.

MANY JAPANESE TRIED TO GET HOME--SOME COULDN'T. SOME WERE CAPTURED BY THE RUSSIANS, SOME BY THE CHINESE...SOME EVEN TOOK UP ARMS AGAIN AND FOUGHT FOR ONE SIDE OR THE OTHER.



BUT WE REMAIN PROUD COMMANDERS OF SICKNESS, OF PAIN, AND OF DEATH. AND FOR EVERY ONE OF US THEY TAKE, WE WILL IN OUR LIVES TAKE MANY.

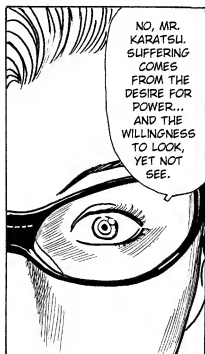
THAT IS HOW IT BEGAN, SIXTY YEARS AGO--A SMALL EXTENDED FAMILY. FIRST THE DOCTORS, THEN THEIR CHILDREN, THEN THEIR GRAND-CHILDREN, BECAUSE OF OUR WORK, WE TEND TO DIE FAIRLY YOUNG, YOU SEE. THERE ARE ACCIDENTS...LUCK RUNS OUT.



WHY, WE DID NO SUCH THING, MR. KARATSU. ANY MORE THAN YOUR FIRM DOES...YOUR POWERS POSED A RISK TO US, SO IT WAS NECESSARY TO ARRANGE A STING TO BRING YOU HERE.



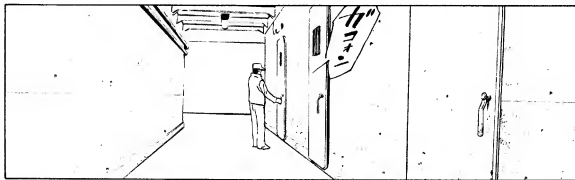
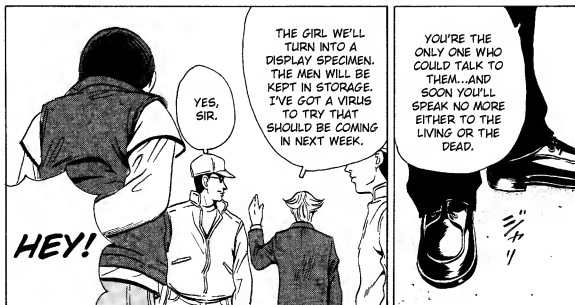
NOW, THEY CAN BE FLAUNTED OBJECTS--STILL EARNING US MONEY IN A WORLD HUNGRY FOR SPECTACLE.



NO, MR. KARATSU. SUFFERING COMES FROM THE DESIRE FOR POWER... AND THE WILLINGNESS TO LOOK, YET NOT SEE.



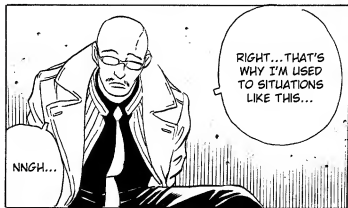
IT'S BECAUSE OF PEOPLE LIKE YOU THAT SUFFERING CONTINUES EVEN AFTER A WAR ENDS.



DO YOU WANT
HIM TO GET
AWAY WITH
THIS, OLD MAN?
I THOUGHT
YOU WERE A
COP!



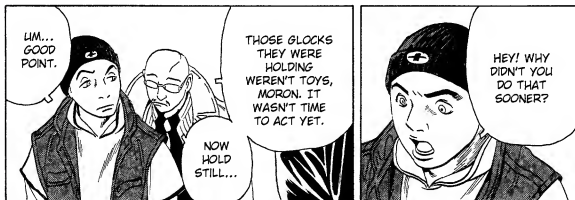
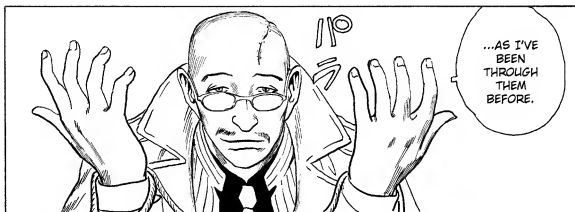
YOU
BASTARD!
LET US
OUT!

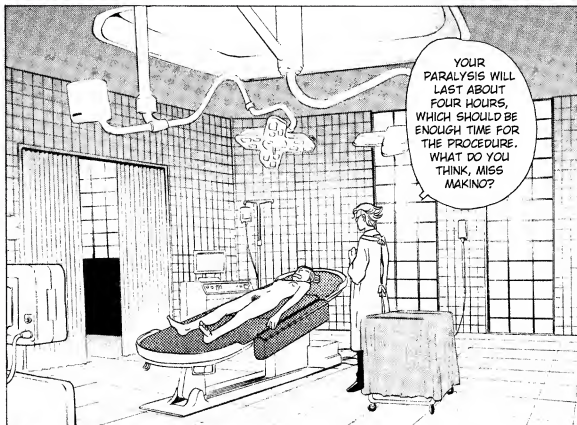


RIGHT...THAT'S
WHY I'M USED
TO SITUATIONS
LIKE THIS...

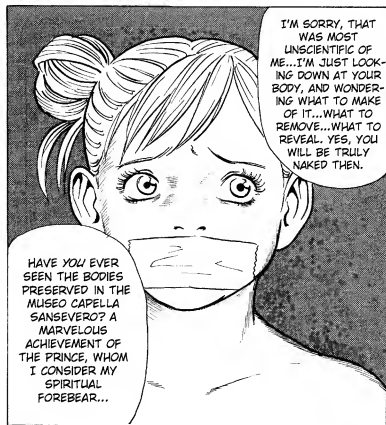
NNGH...

YEAH,
THAT'S
THE SPIRIT,
KARATSU.
MAYBE HE'LL
HAVE A
CHANGE OF
HEART.



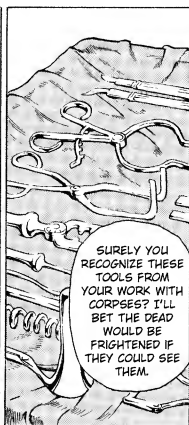


YOUR PARALYSIS WILL LAST ABOUT FOUR HOURS, WHICH SHOULD BE ENOUGH TIME FOR THE PROCEDURE. WHAT DO YOU THINK, MISS MAKINO?

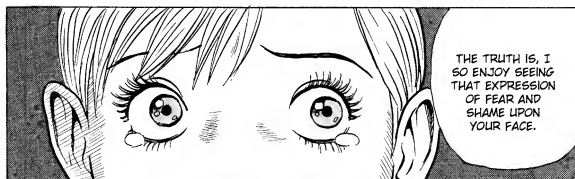
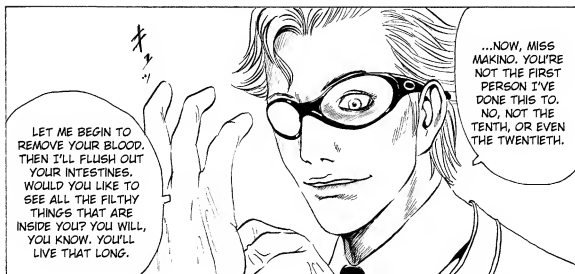


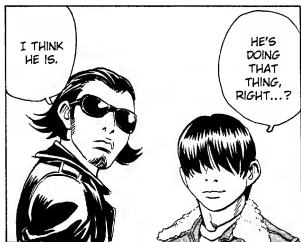
HAVE YOU EVER SEEN THE BODIES PRESERVED IN THE MUSEO CAPELLA SANSEVERO? A MARVELOUS ACHIEVEMENT OF THE PRINCE, WHOM I CONSIDER MY SPIRITUAL FOREBEAR...

I'M SORRY, THAT WAS MOST UNSCIENTIFIC OF ME...I'M JUST LOOKING DOWN AT YOUR BODY, AND WONDERING WHAT TO MAKE OF IT...WHAT TO REMOVE...WHAT TO REVEAL. YES, YOU WILL BE TRULY NAKED THEN.

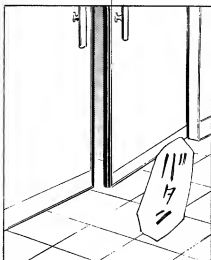
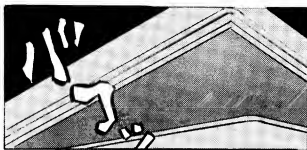
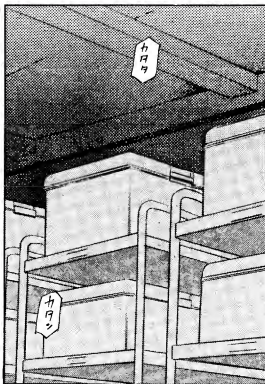
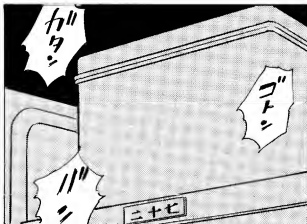


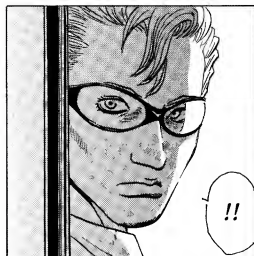
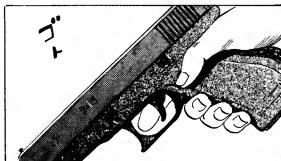
SURELY YOU RECOGNIZE THESE TOOLS FROM YOUR WORK WITH CORPSES? I'LL BET THE DEAD WOULD BE FRIGHTENED IF THEY COULD SEE THEM.

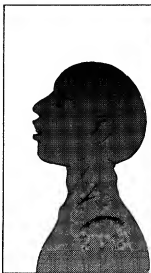


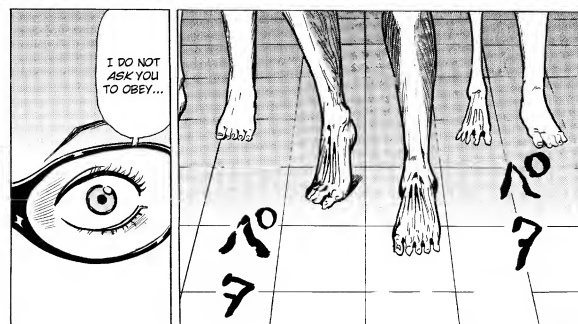


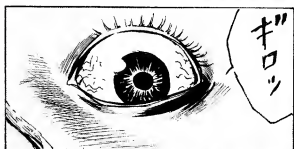




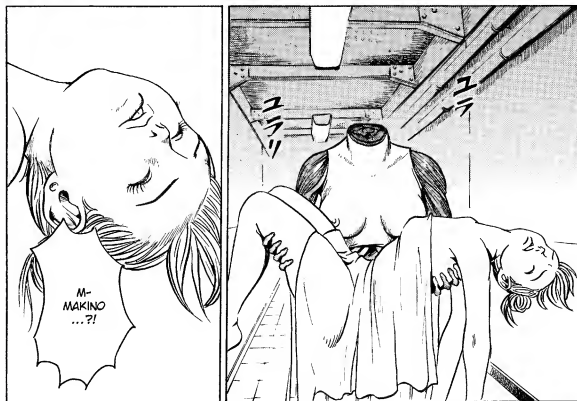
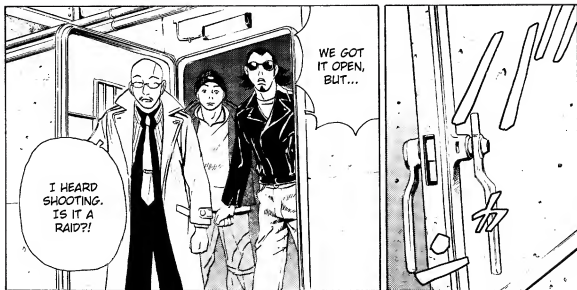


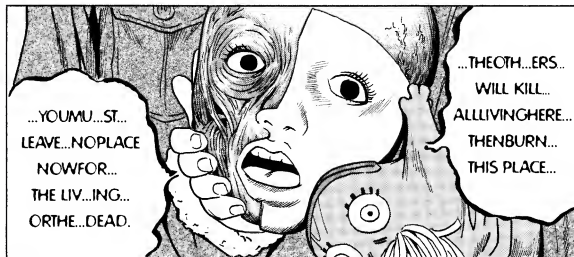
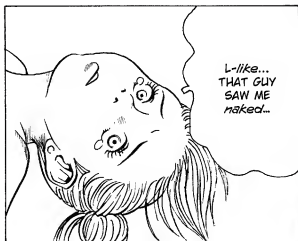


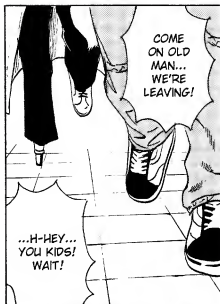








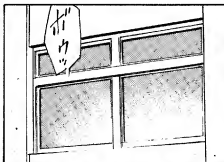


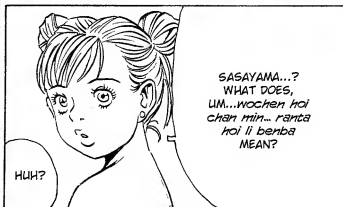


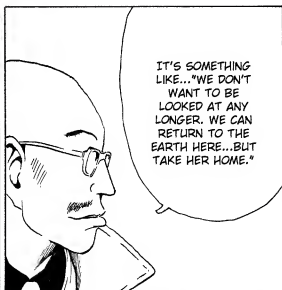
...H-HEY...
YOU KIDS!
WAIT!



YOU HEAR
THAT?
NUMATA,
TAKE HER
BODY!



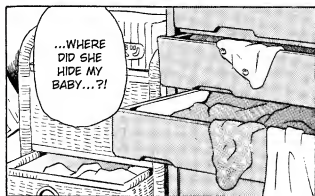
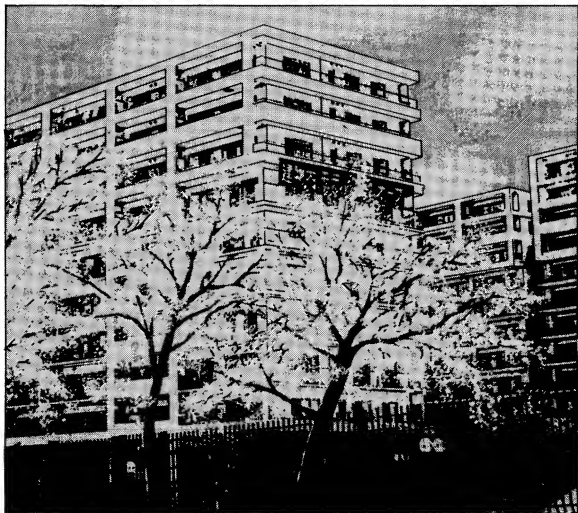


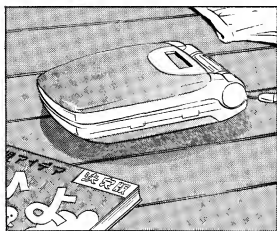


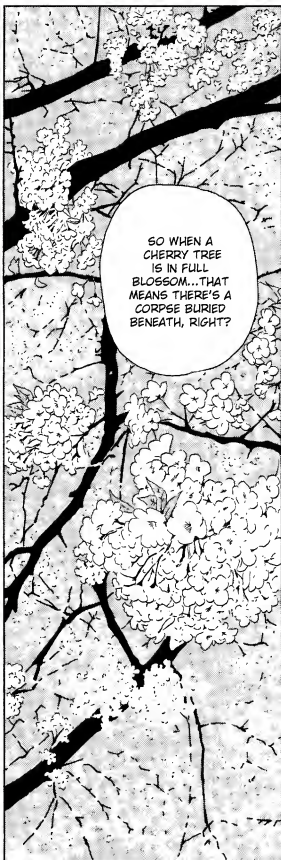


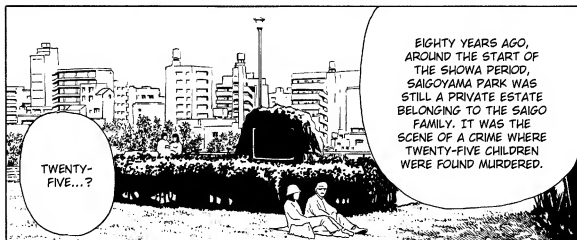
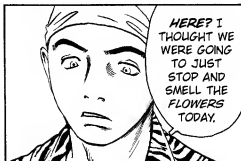
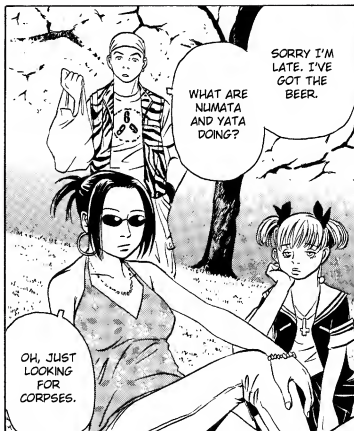
3rd delivery
昨日までの顔

the look i had 'til yesterday









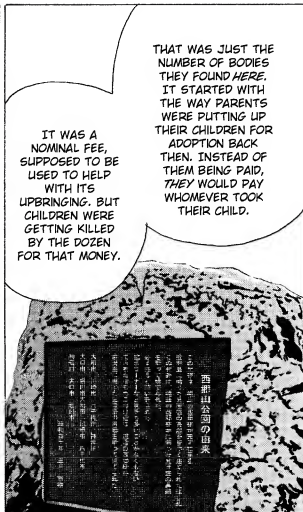


IN THE EIGHTH
YEAR OF SHOWA,
THE MURDERER
WAS CAUGHT AND
CONFESSED...BUT
NOT ALL THE
INFANTS WERE
ACCOUNTED FOR.
THE STORY'S ON
THAT PLAQUE, IF
ANYONE BOTHERS
TO READ IT.

西郷山公園



HUH.

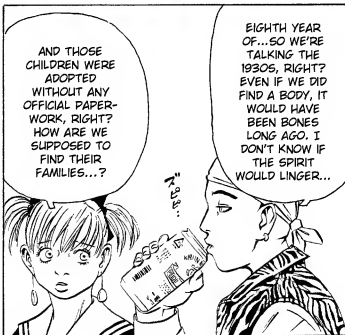


THAT WAS JUST THE
NUMBER OF BODIES
THEY FOUND HERE.
IT STARTED WITH
THE WAY PARENTS
WERE PUTTING UP
THEIR CHILDREN FOR
ADOPTION BACK
THEN. INSTEAD OF
THEM BEING PAID,
THEY WOULD PAY
WHOMEVER TOOK
THEIR CHILD.

IT WAS A
NOMINAL FEE,
SUPPOSED TO BE
USED TO HELP
WITH ITS
UPBRINGING. BUT
CHILDREN WERE
GETTING KILLED
BY THE DOZEN
FOR THAT MONEY.

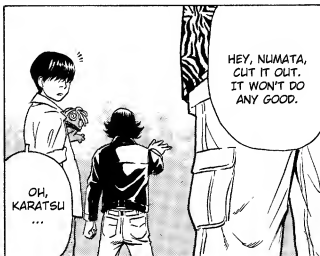
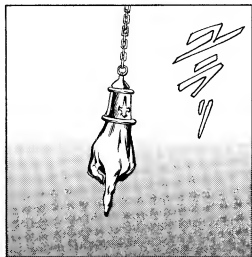
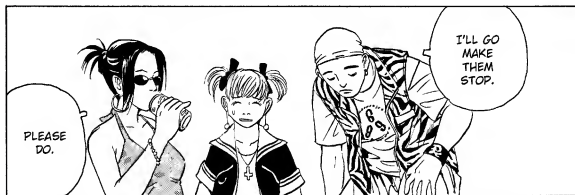


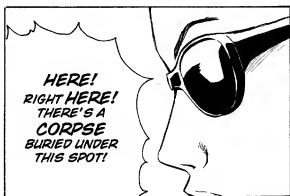
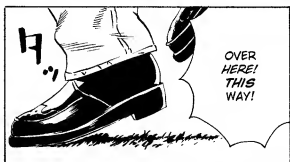
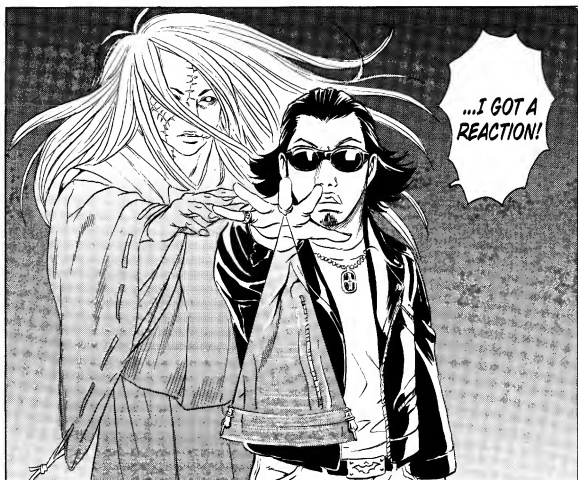
ACTUALLY, I
WAS THINKING
MORE OF JUST
HAVING
SASAYAMA GET
THE CITY TO
GIVE THEM A
PROPER BURIAL.
BUT HE'S NOT
GOING TO FIND
ANYTHING.



AND THOSE
CHILDREN WERE
ADOPTED
WITHOUT ANY
OFFICIAL PAPER-
WORK, RIGHT?
HOW ARE WE
SUPPOSED TO
FIND THEIR
FAMILIES...?

EIGHTH YEAR
OF...SO WE'RE
TALKING THE
1930S, RIGHT?
EVEN IF WE DID
FIND A BODY, IT
WOULD HAVE
BEEN BONES
LONG AGO. I
DON'T KNOW IF
THE SPIRIT
WOULD LINGER...







...

I LOST
COUNT
AFTER THE
SECOND
SIX-PACK.



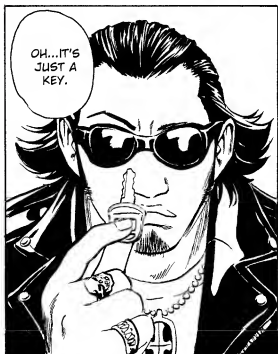
HOW
MUCH DID
HE DRINK
before
WE CAME?



N-
NUMATA!

DON'T
WORRY.
I'LL FILL
THE GRAVE
BACK IN.

Y-YOU
HOOLIGAN! I
CAME EARLY IN
THE MORNING
FOR THIS
SPOT...



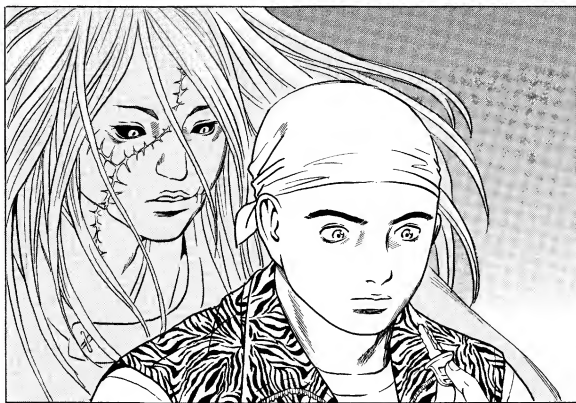
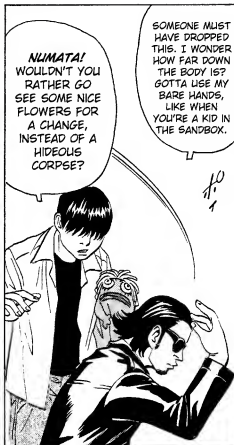
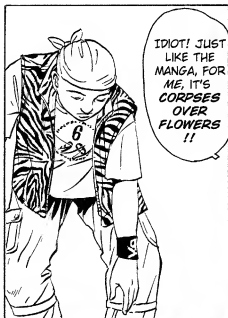
OH...IT'S
JUST A
KEY.

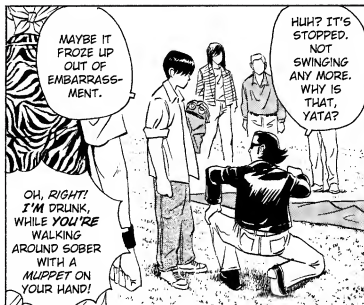


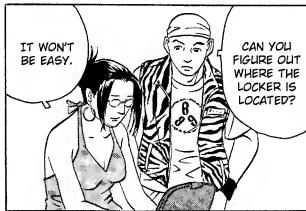
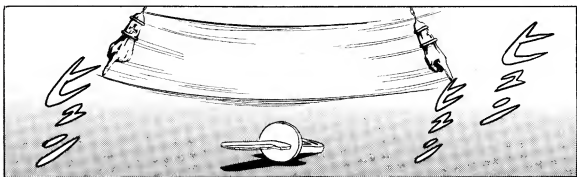
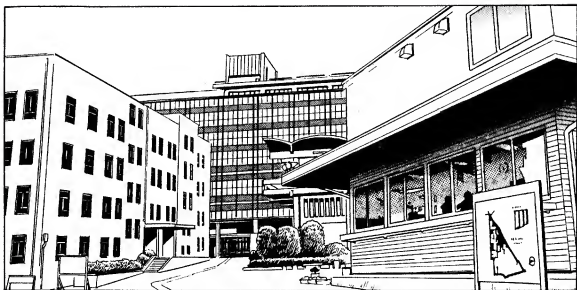
UM...SORRY...
WHEN HE GETS
DRUNK HE
SAYS FUNNY
THINGS...ABOUT
CORPSES...WHOSE
SOULS ARE BOUND
HERE TO THIS
WORLD...



HEY!
LOOK!

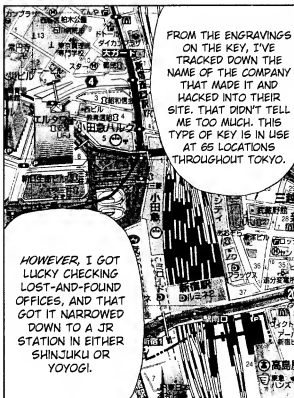






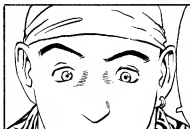


...SO AREN'T YOU THE LEAST BIT CURIOUS TO FIND OUT... WHAT'S IN THE LOCKER?



FROM THE ENGRAVINGS ON THE KEY, I'VE TRACKED DOWN THE NAME OF THE COMPANY THAT MADE IT AND HACKED INTO THEIR SITE. THAT DIDN'T TELL ME TOO MUCH. THIS TYPE OF KEY IS IN USE AT 65 LOCATIONS THROUGHOUT TOKYO.

HOWEVER, I GOT LUCKY CHECKING LOST-AND-FOUND OFFICES, AND THAT GOT IT NARROWED DOWN TO A JR STATION IN EITHER SHINJUKU OR YOYOGI.



WELL, YOU'VE CERTAINLY CARRIED YOUR END. I'M SURE WE CAN FIND IT FROM HERE.

DO WE EVER MAKE ANY MONEY? ANYWAY, JUST A SIMPLE KEY...NOT A BODY OR EVEN A PART OF ONE...SET OFF NUMATA'S DOWSING, AND KARATSUJI'S PERCEPTIONS...

BUT IS THIS THING GOING TO MAKE US ANY MONEY?





...NO,
WAIT. I'M
GETTING
SOMETHING
AGAIN.

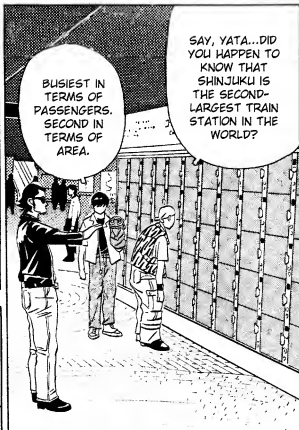
THIS IS
GONNA
TAKE ALL
DAY...

YEAH
YEAH



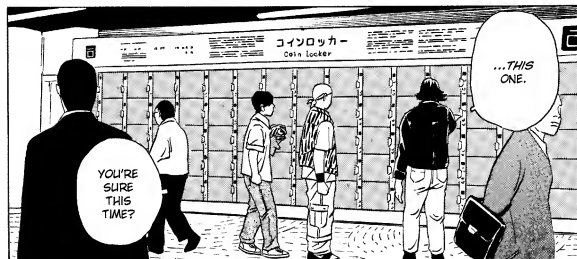
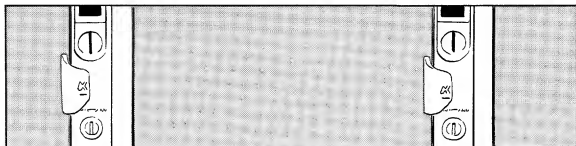
NEXT
ONE
OVER!

DOWN
TO THE
RIGHT!



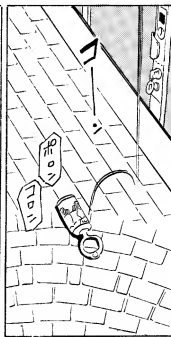
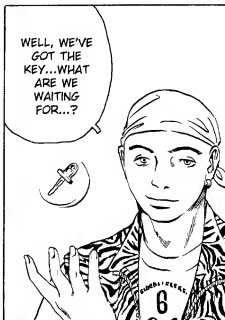
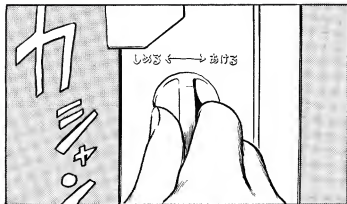
BUSIEST IN
TERMS OF
PASSENGERS.
SECOND IN
TERMS OF
AREA.

SAY, YATA...DID
YOU HAPPEN TO
KNOW THAT
SHINJUKU IS
THE SECOND-
LARGEST TRAIN
STATION IN THE
WORLD?

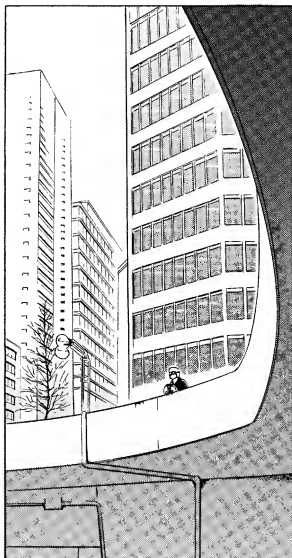


YOU'RE
SURE
THIS
TIME?

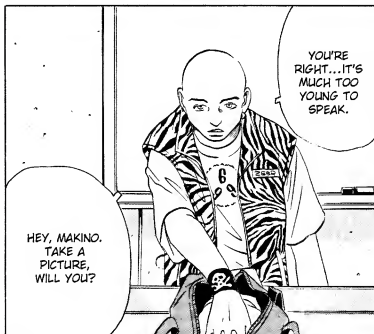
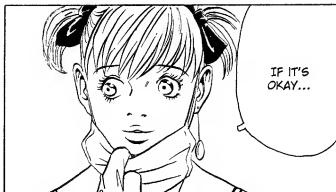
...THIS
ONE.



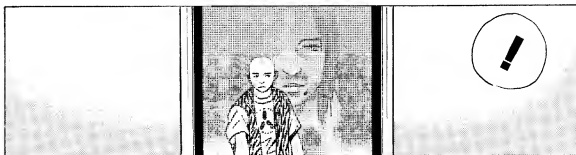
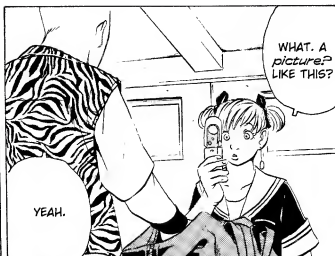


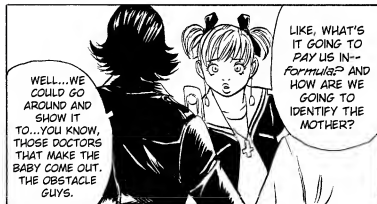
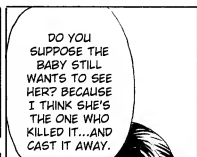
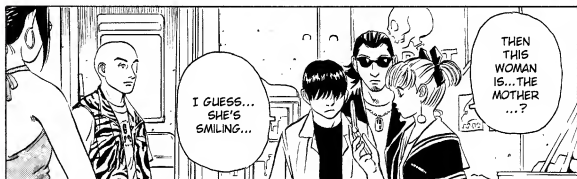
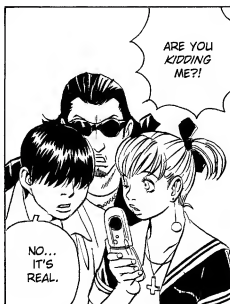






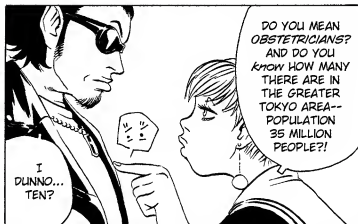
HEY, MAKINO.
TAKE A
PICTURE,
WILL YOU?





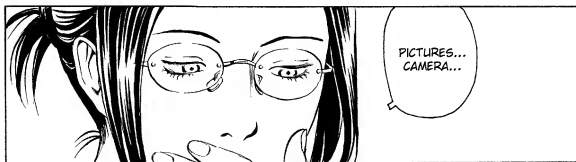


SO WHAT
DO WE
DO...?

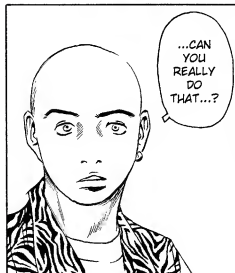


I
DUNNO...
TEN?

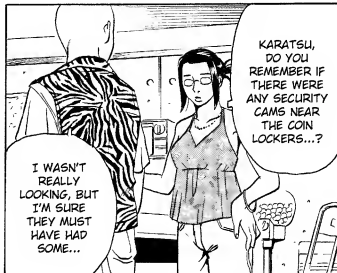
DO YOU MEAN
OBSTETRICIANS?
AND DO YOU
KNOW HOW MANY
THERE ARE IN
THE GREATER
TOKYO AREA--
POPULATION
35 MILLION
PEOPLE?!



PICTURES...
CAMERA...

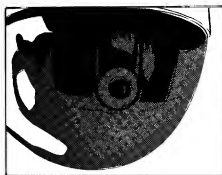
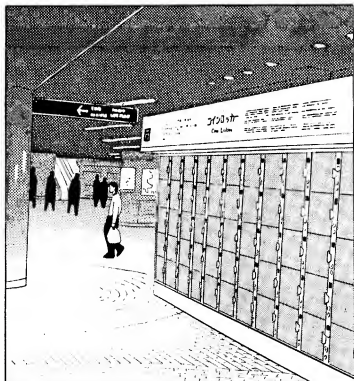


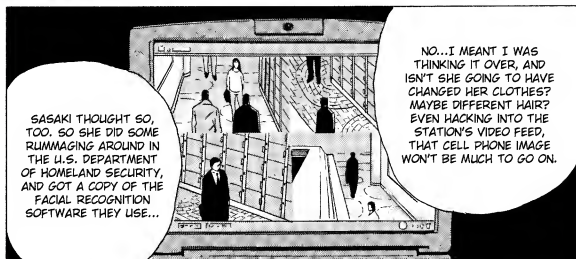
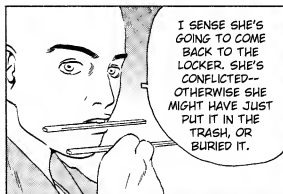
...CAN
YOU
REALLY
DO
THAT...?

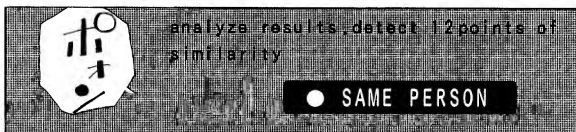
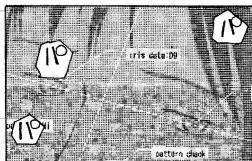


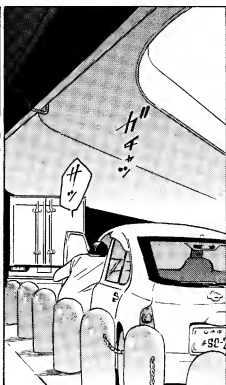
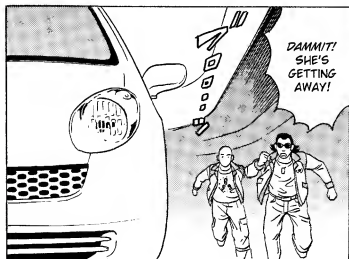
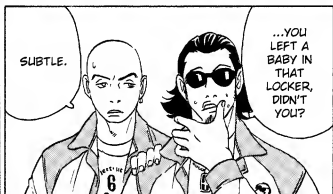
I WASN'T
REALLY
LOOKING, BUT
I'M SURE
THEY MUST
HAVE HAD
SOME...

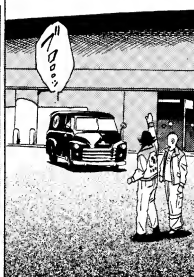
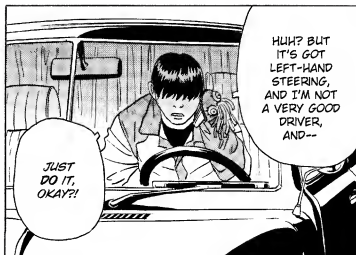
KARATSU,
DO YOU
REMEMBER IF
THERE WERE
ANY SECURITY
CAMS NEAR
THE COIN
LOCKERS...?

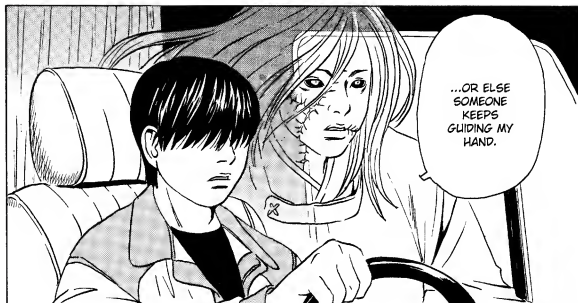
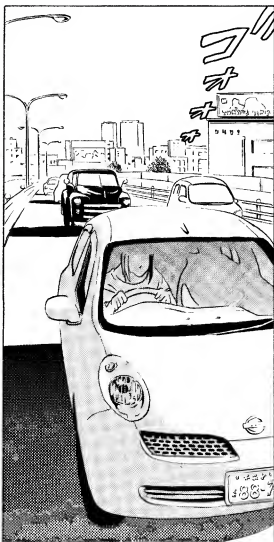
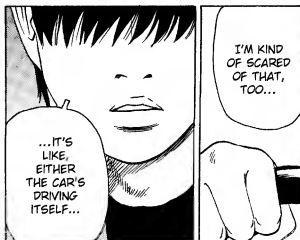


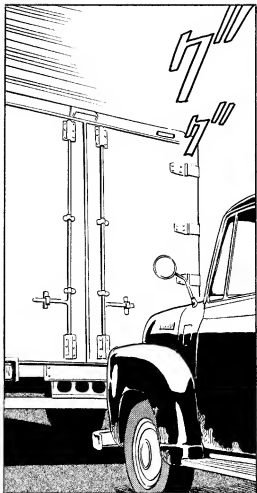










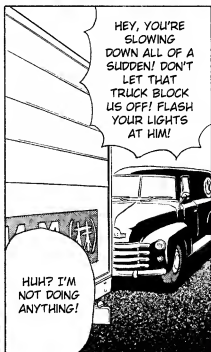


MAN... WE'RE
GONNA LOSE
HER...



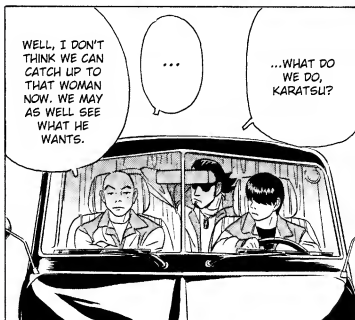
H-HEY, LET GO,
NUMATA! I'M
TRYING MY
BEST, OKAY?
IT'S JUST--

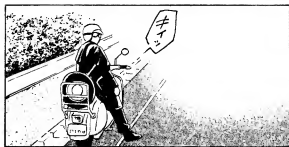
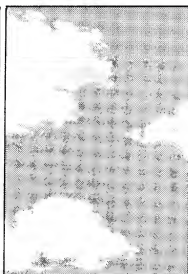
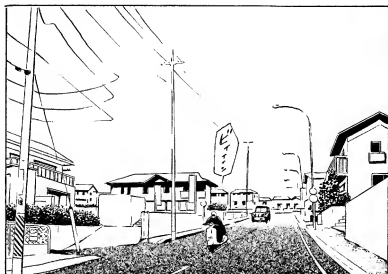
...GIMME
THAT
WHEEL!
MOVE
OVER!

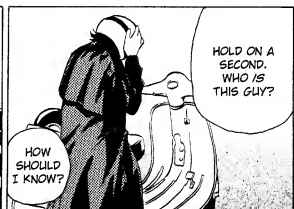
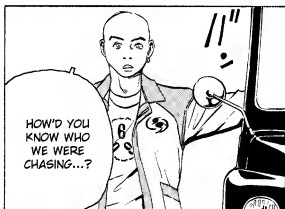


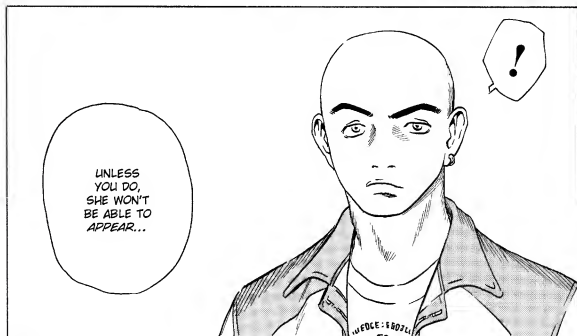
HEY, YOU'RE
SLOWING
DOWN ALL OF A
SUDDEN! DON'T
LET THAT
TRUCK BLOCK
US OFF! FLASH
YOUR LIGHTS
AT HIM!

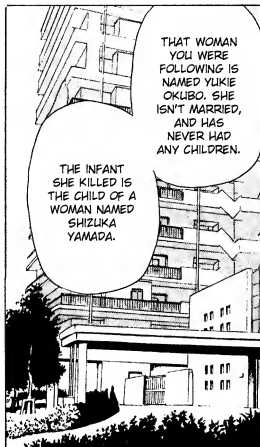
HUH? I'M
NOT DOING
ANYTHING!





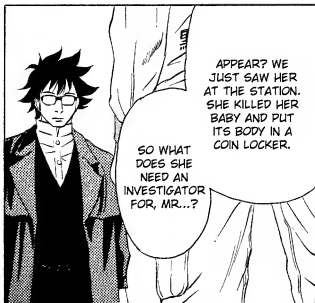






THAT WOMAN
YOU WERE
FOLLOWING IS
NAMED YUKIE
OKUBO. SHE
ISN'T MARRIED,
AND HAS
NEVER HAD
ANY CHILDREN.

THE INFANT
SHE KILLED IS
THE CHILD OF A
WOMAN NAMED
SHIZUKA
YAMADA.



APPEAR? WE
JUST SAW HER
AT THE STATION.
SHE KILLED HER
BABY AND PUT
ITS BODY IN A
COIN LOCKER.

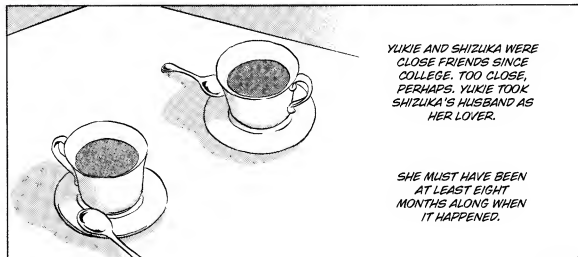
SO WHAT
DOES SHE
NEED AN
INVESTIGATOR
FOR, MR...?



I'M AFRAID
YOU'RE
MISSING A
FEW OF THE
DETAILS.

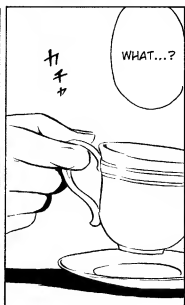
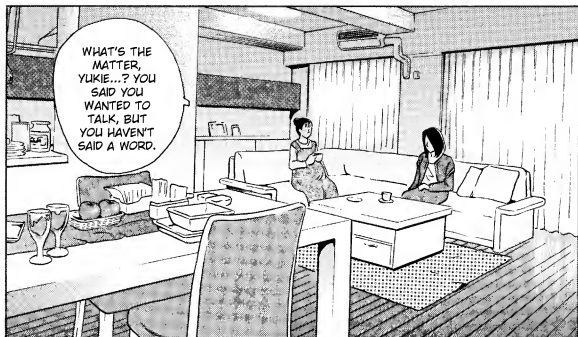


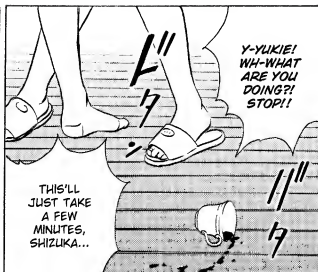
WHAT...?

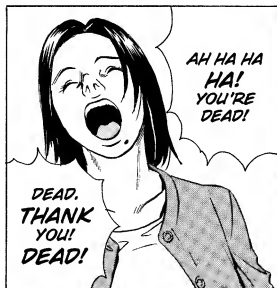


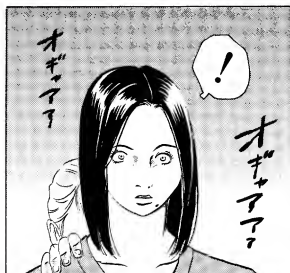
YUKIE AND SHIZUKA WERE
CLOSE FRIENDS SINCE
COLLEGE. TOO CLOSE,
PERHAPS. YUKIE TOOK
SHIZUKA'S HUSBAND AS
HER LOVER.

SHE MUST HAVE BEEN
AT LEAST EIGHT
MONTHS ALONG WHEN
IT HAPPENED.

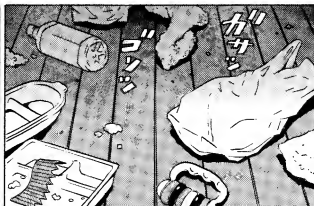
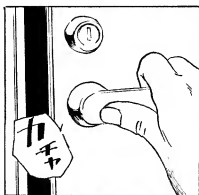
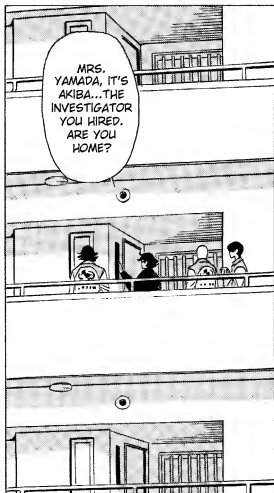


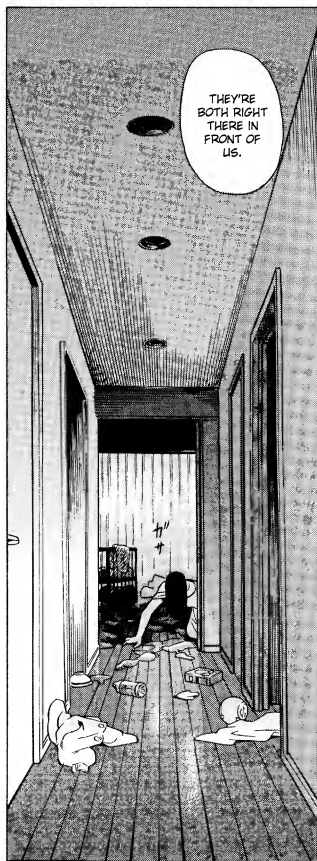






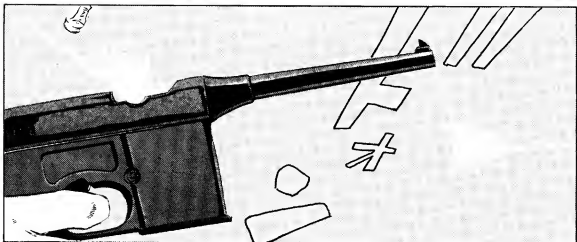


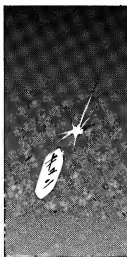
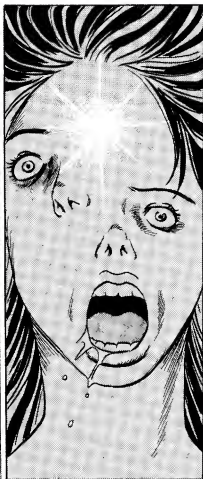


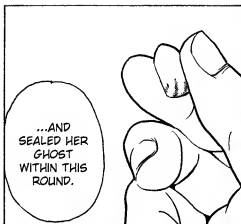












...AND
SEALED HER
GHOST
WITHIN THIS
ROUND.



I SHOT MY
CLIENT...

UM...
WH-WHAT
DID YOU
JUST...



BUT MY
JOB IS
DONE.

WHEN YUKIE
OKUBO
AWAKES, HER
MURDER OF
THIS CHILD
WILL BE A
MATTER FOR
THE POLICE.

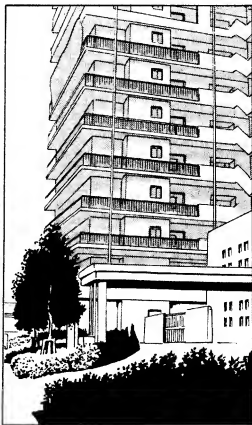


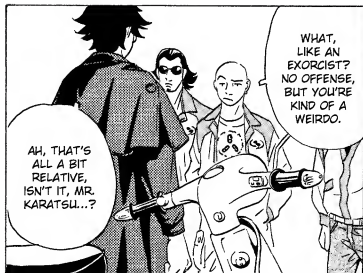
WHAT
ARE YOU,
REALLY?

WHY DO YOU
CALL YOURSELF
A PRIVATE
INVESTIGATOR
...?



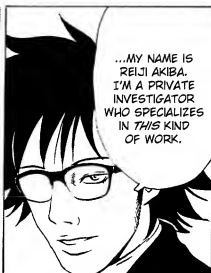
OH, THAT'S
RIGHT, I
HAVEN'T
INTRODUCED
MYSELF
YET...



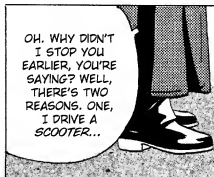


AH, THAT'S ALL A BIT RELATIVE, ISN'T IT, MR. KARATSU...?

WHAT, LIKE AN EXORCIST? NO OFFENSE, BUT YOU'RE KIND OF A WEIRDO.



...MY NAME IS REIJI AKIBA. I'M A PRIVATE INVESTIGATOR WHO SPECIALIZES IN *THIS* KIND OF WORK.



OH. WHY DIDN'T I STOP YOU EARLIER, YOU'RE SAYING? WELL, THERE'S TWO REASONS. ONE, I DRIVE A SCOOTER...



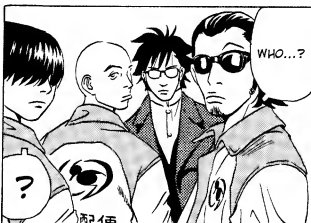
I DON'T MEAN YOUR POWERS, DUDE. YOU KNEW WE HAD THE BABY. YOU FOLLOWED US FROM THE STATION. WHY DRAG US OUT ALL THE WAY OUT HERE?



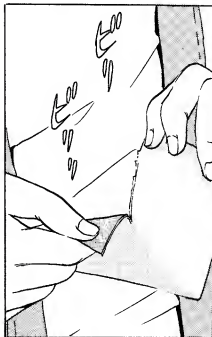
KARATSU... I SPEAK OF THE ONE WHO STANDS BEHIND YOU.

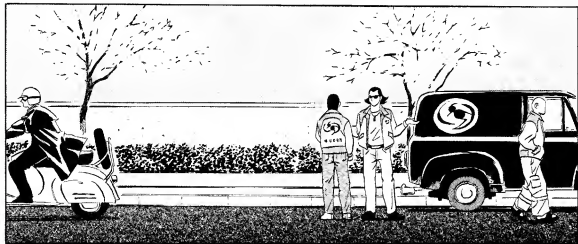
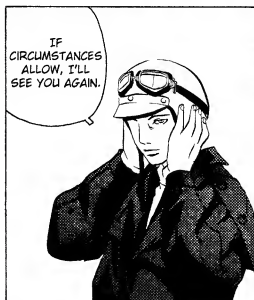


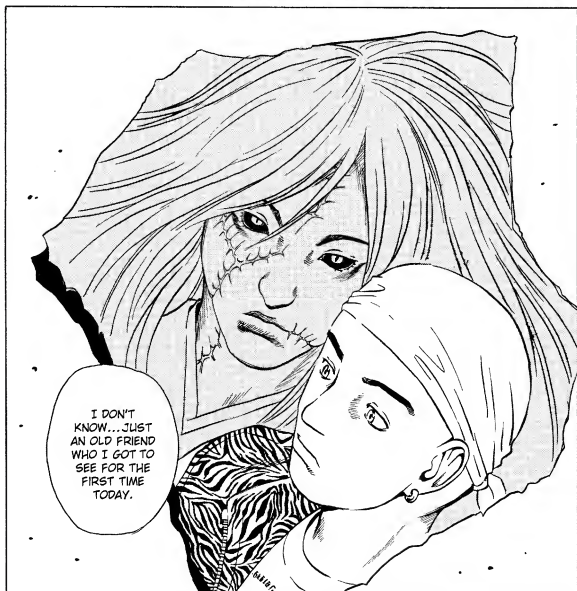
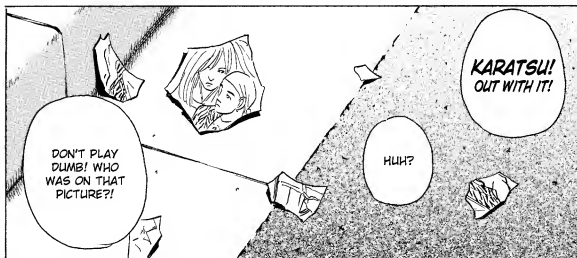
....AND, WELL, THE OTHER, I WAS VERY CURIOUS ABOUT THAT INDIVIDUAL.



WHO...?



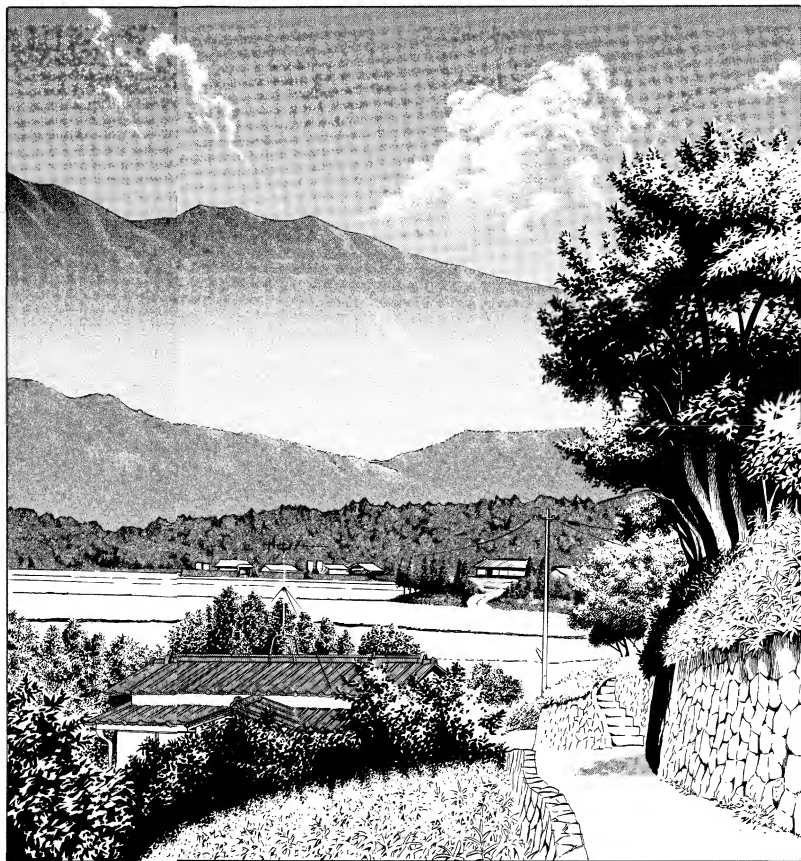
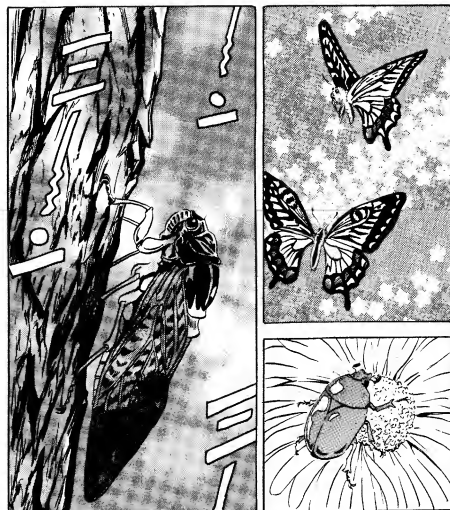


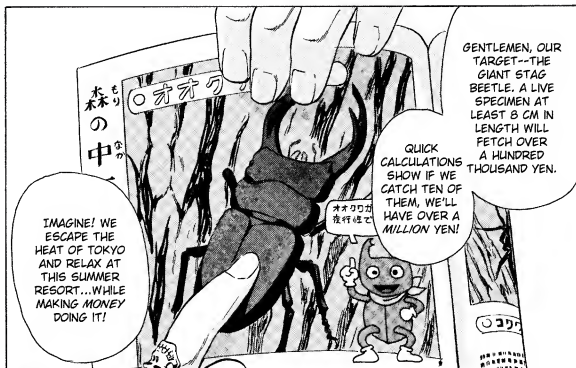




ささやかな欲望

humble desires



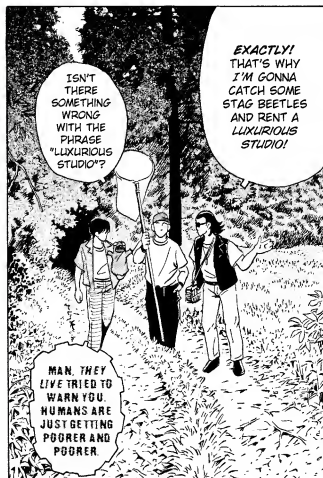


IMAGINE! WE
ESCAPE THE
HEAT OF TOKYO
AND RELAX AT
THIS SUMMER
RESORT...WHILE
MAKING MONEY
DOING IT!

GENTLEMEN, OUR
TARGET--THE
GIANT STAG
BEETLE. A LIVE
SPECIMEN AT
LEAST 8 CM IN
LENGTH WILL
FETCH OVER
A HUNDRED
THOUSAND YEN.

QUICK
CALCULATIONS
SHOW IF WE
CATCH TEN OF
THEM, WE'LL
HAVE OVER A
MILLION YEN!

オオク
夜行蝶



ISN'T
THERE
SOMETHING
WRONG
WITH THE
PHRASE
"LUXURIOUS
STUDIO"?

EXACTLY!
THAT'S WHY
I'M GONNA
CATCH SOME
STAG BEETLES
AND RENT A
LUXURIOUS
STUDIO!

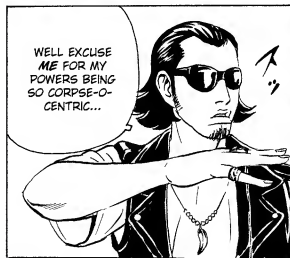
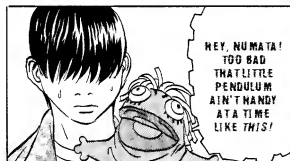
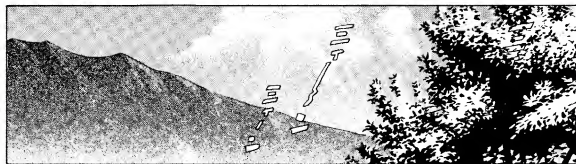
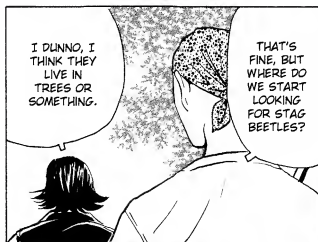
MAN, THEY
LIVE TRIED TO
WARN YOU.
HUMANS ARE
JUST GETTING
POORER AND
POORER

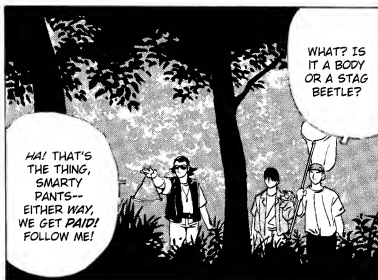


...THAT'S
IF WE CAN
CATCH
ANY STAG
BEETLES,
RIGHT?



AND THE REASON
WE'RE AT THIS
"SUMMER RESORT"
IS BECAUSE YOU
GOT KICKED OUT OF
YOUR APARTMENT
FOR NON-PAYMENT,
RIGHT?





HA! THAT'S
THE THING,
SMARTY
PANTS--
EITHER WAY,
WE GET PAID!
FOLLOW ME!

WHAT? IS
IT A BODY
OR A STAG
BEETLE?



...NOW
WAIT A
MINUTE.



I DON'T
SEE A
THING.

STRONGEST
HERE. THIS
IS THE
SPOT!

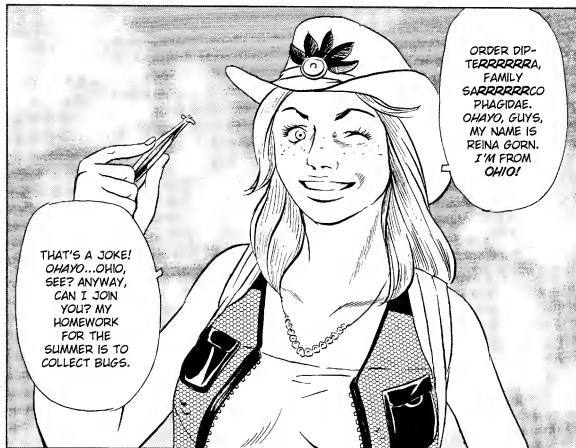


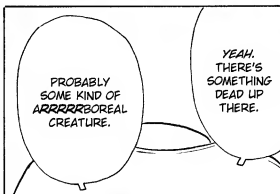
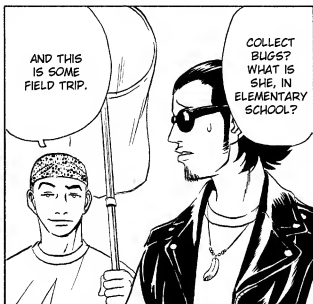
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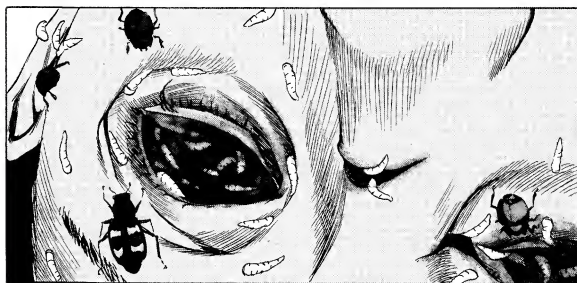
MUST BE
A STAG
BEETLE...
AFTER ALL,
THERE'S
NO BODY.

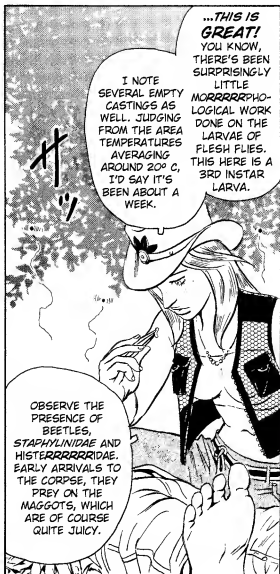
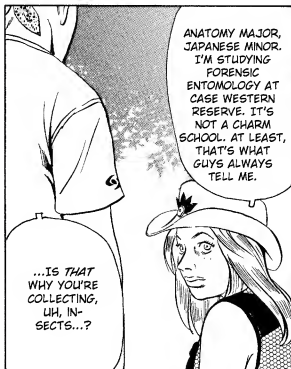
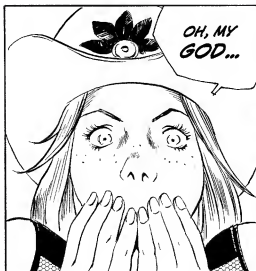


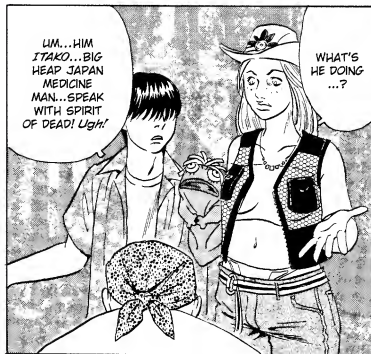


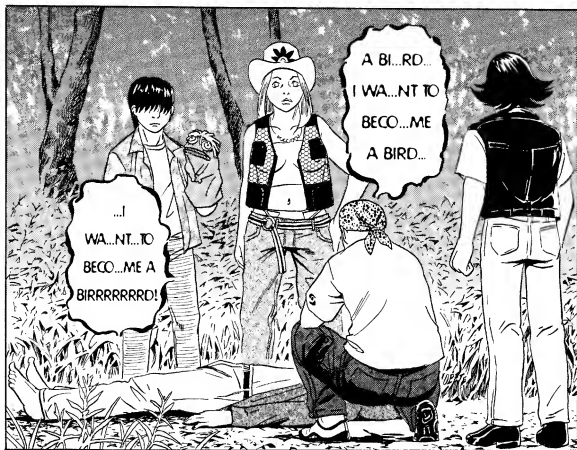
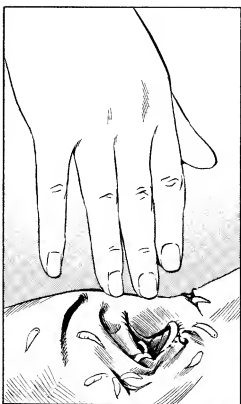
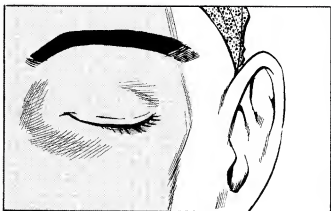


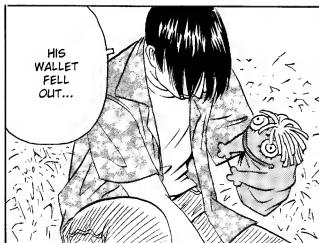












HIS
WALLET
FELL
OUT...



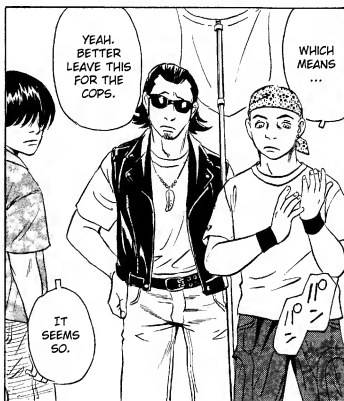
...A BIRD.



NO
CASH...

...BUT IT DOES
CONTAIN HIS
DRIVER'S
LICENSE AND
SOME KIND OF
MEMBERSHIP
CARD.

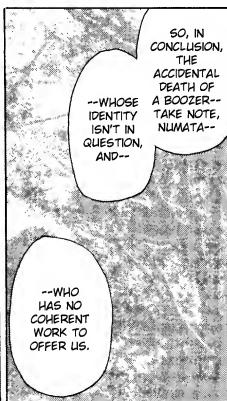
I DON'T
KNOW...IS
THAT WHAT
YOU SOUND
LIKE WHEN
YOU DIE
DRUNK...?



YEAH.
BETTER
LEAVE THIS
FOR THE
COPS.

WHICH
MEANS
...

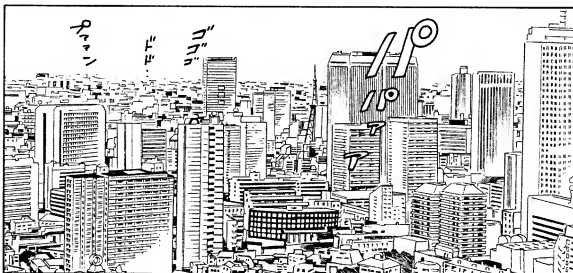
IT
SEEMS
SO.

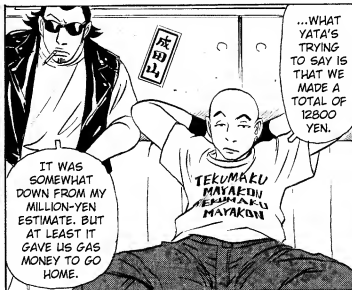
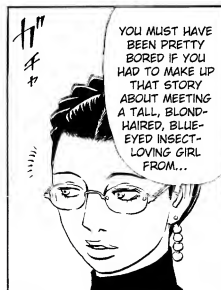
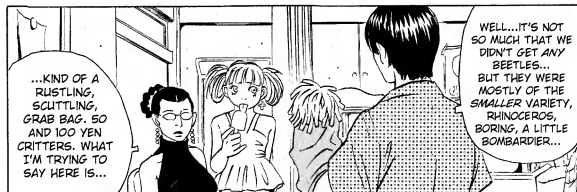
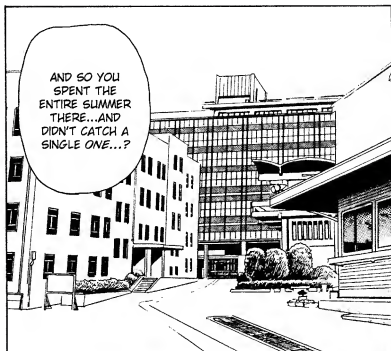


SO, IN
CONCLUSION,
THE
ACCIDENTAL
DEATH OF
A BOOZER--
TAKE NOTE,
NUMATA--

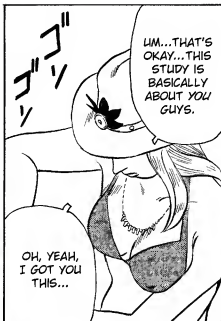
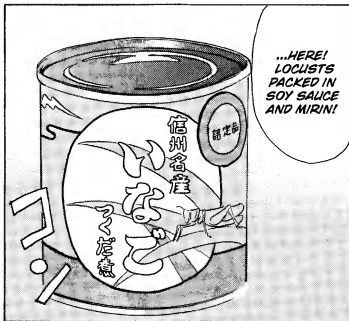
--WHOSE
IDENTITY
ISN'T IN
QUESTION,
AND--

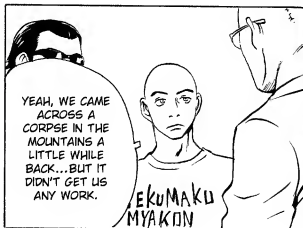
--WHO
HAS NO
COHERENT
WORK TO
OFFER US.

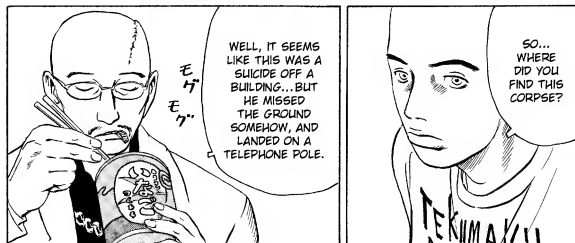
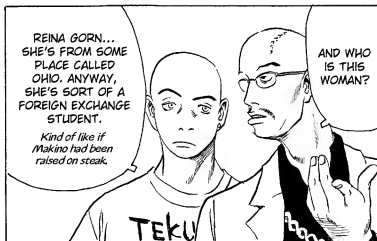


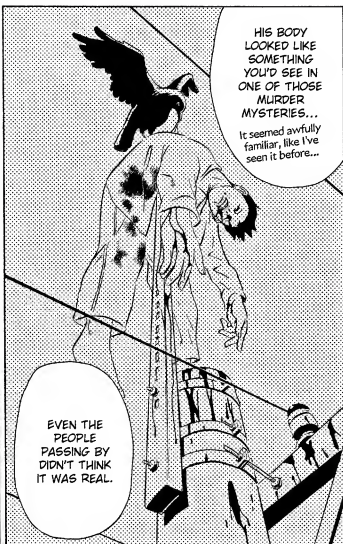


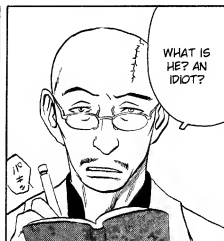
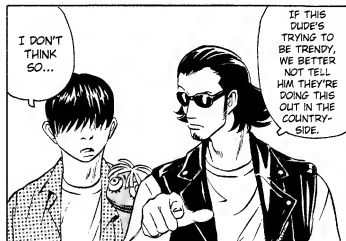
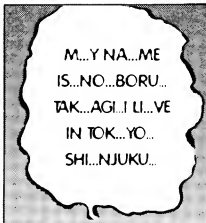
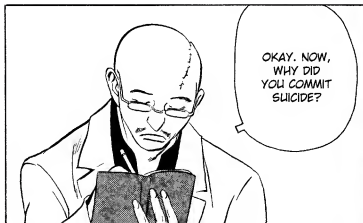


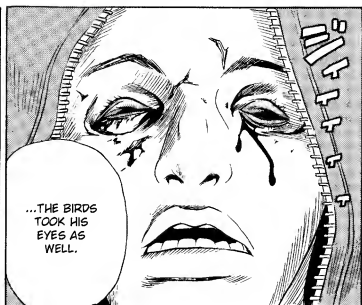
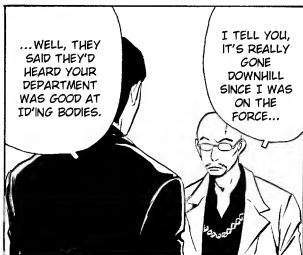
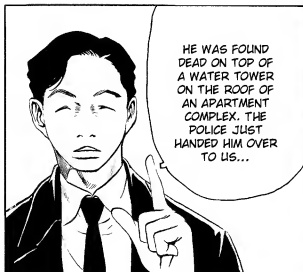


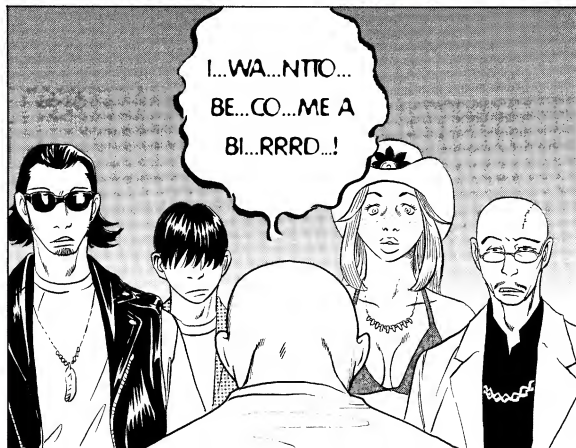


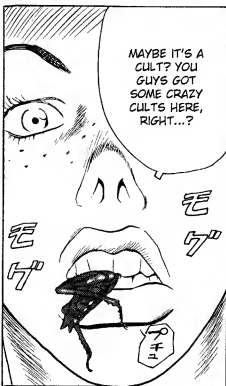
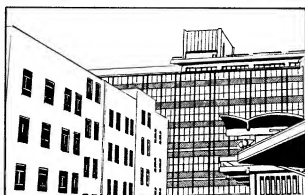
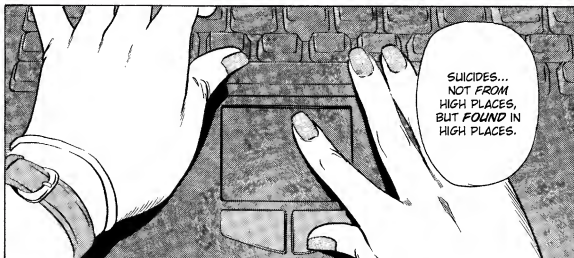




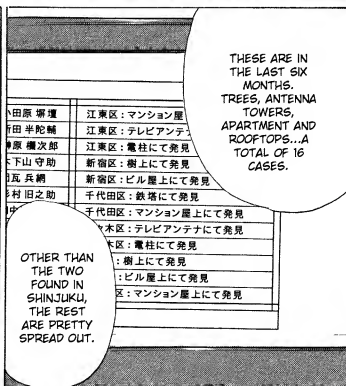






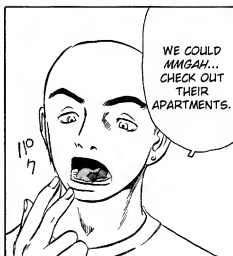
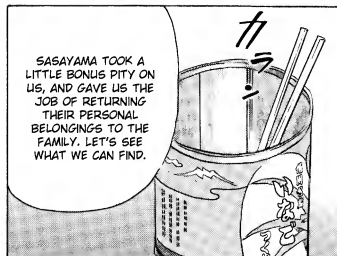
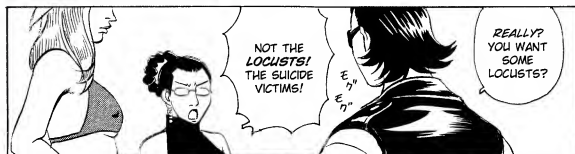
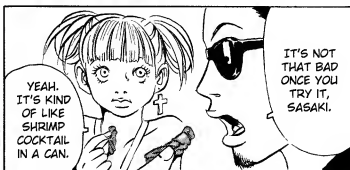
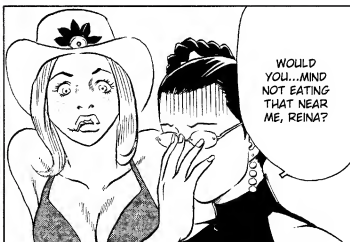


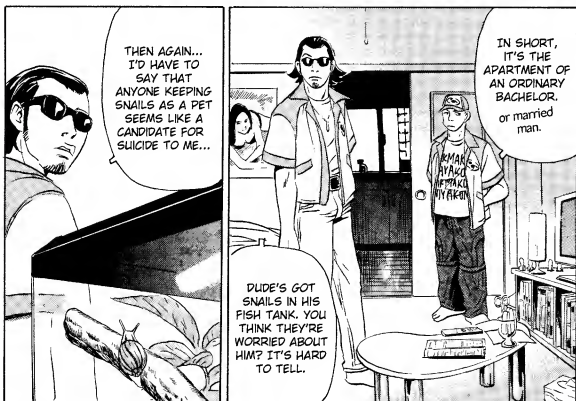
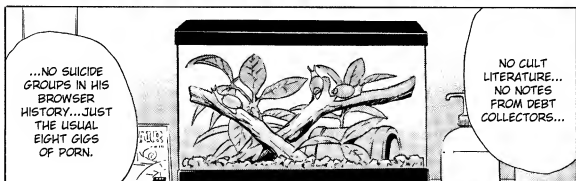
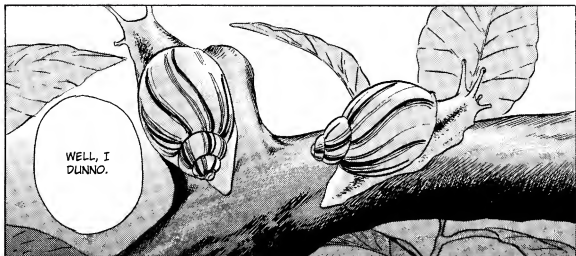
MAYBE IT'S A CULT? YOU GUYS GOT SOME CRAZY CULTS HERE, RIGHT...?



OTHER THAN THE TWO FOUND IN SHINJUKU, THE REST ARE PRETTY SPREAD OUT.

THESE ARE IN THE LAST SIX MONTHS. TREES, ANTENNA TOWERS, APARTMENT AND ROOFTOPS...A TOTAL OF 16 CASES.

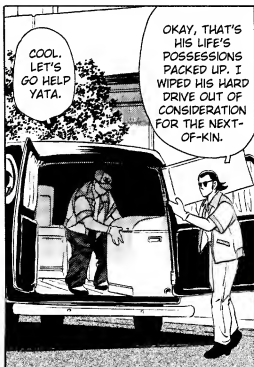






WHAT
KEPT YOU,
NUMATA?
HONESTLY...

WELL, NO
CLUES
SO FAR.



COOL.
LET'S
GO HELP
YATA.

OKAY, THAT'S
HIS LIFE'S
POSSESSIONS
PACKED UP. I
WIPED HIS HARD
DRIVE OUT OF
CONSIDERATION
FOR THE NEXT-
OF-KIN.



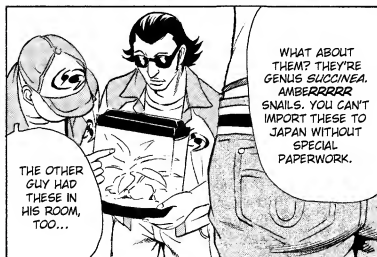
WHAT?
SHE CAME
WITH YOU?

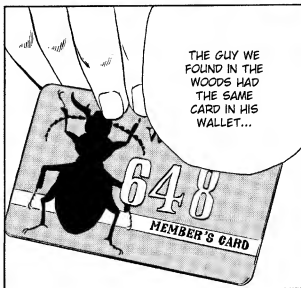
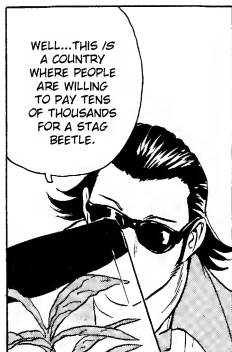
UM...REINA
SAID THERE'S
SOMETHING
OVER THERE
THAT'S KIND
OF WEIRD,
THOUGH...



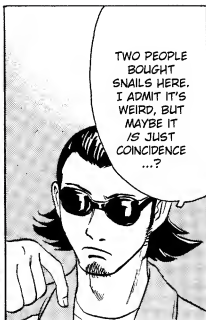
DID YOU
FIND
ANYTHING?

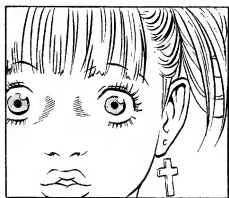
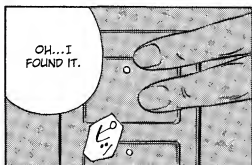
NOTHING
THAT
SEEMS
LINKED
TO THE
SUICIDE...



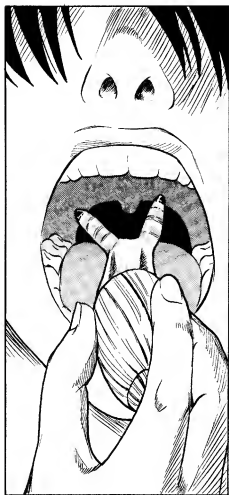
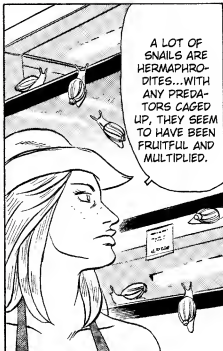


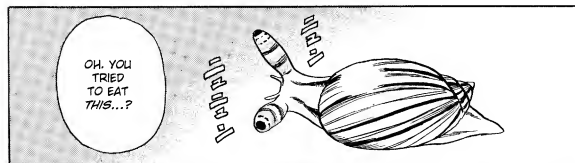
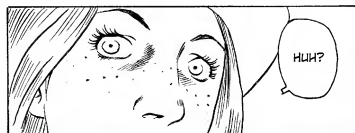




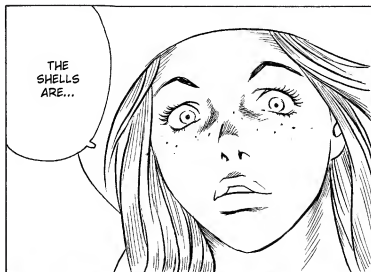


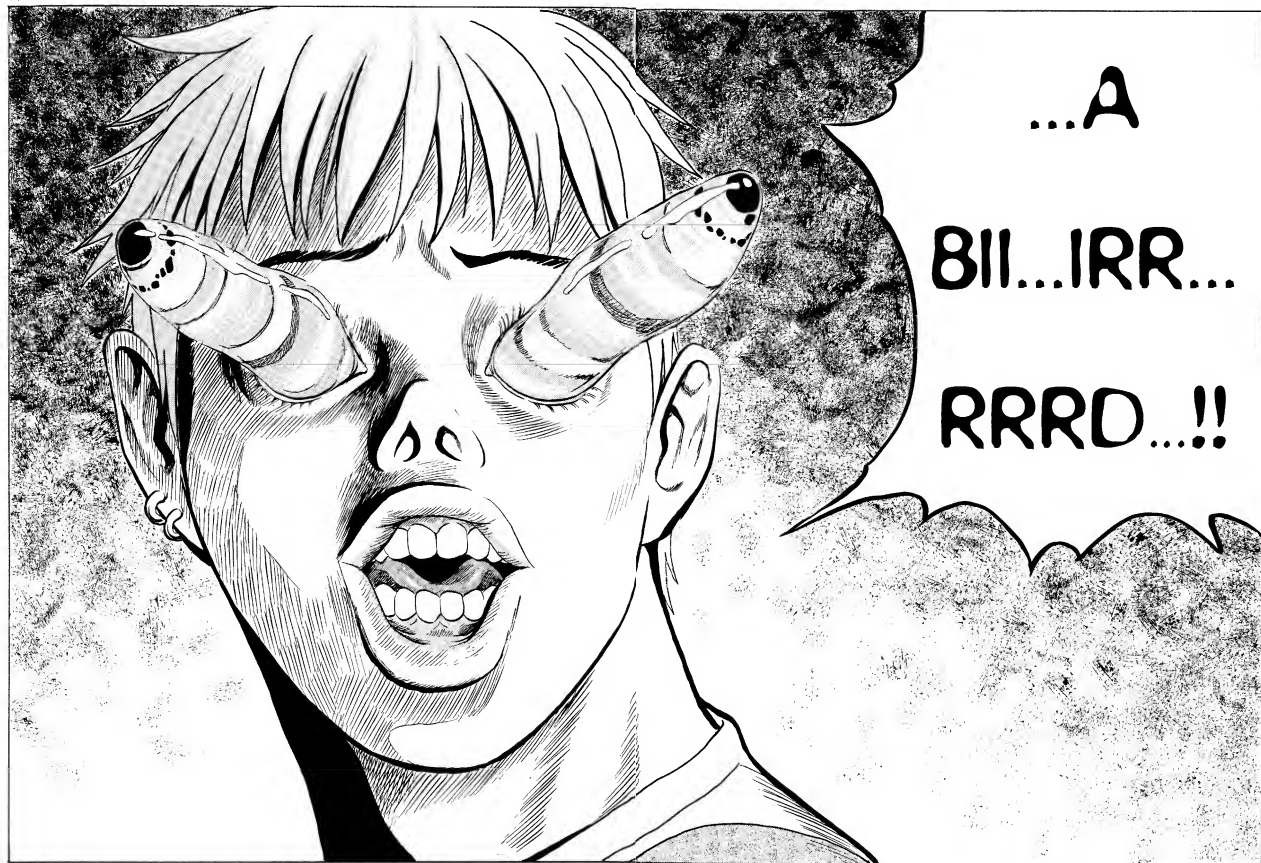








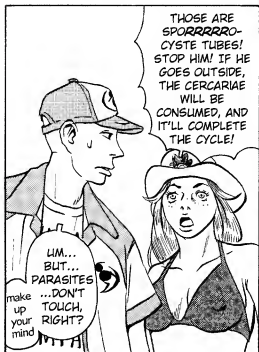
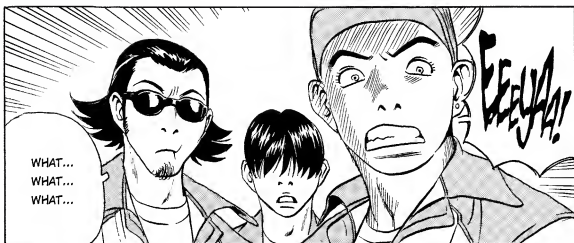


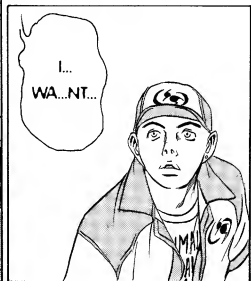
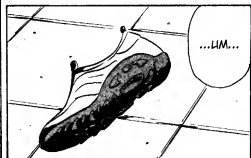


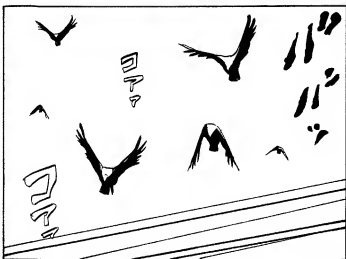
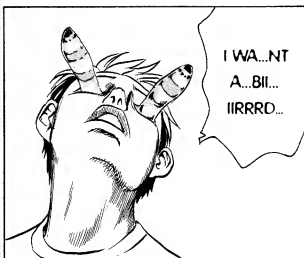
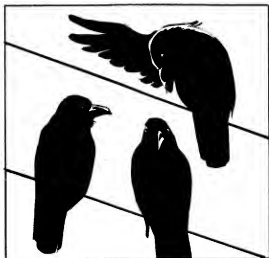
...A

BII...IRR...

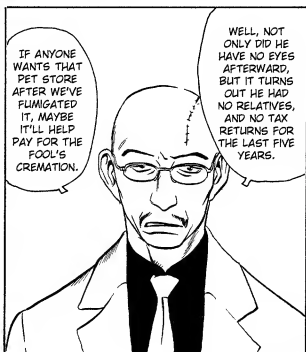
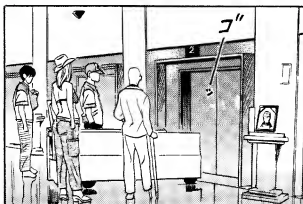
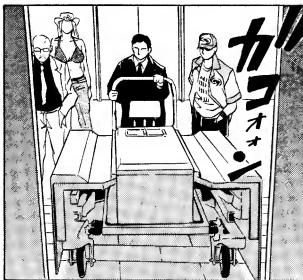
RRRD...!!

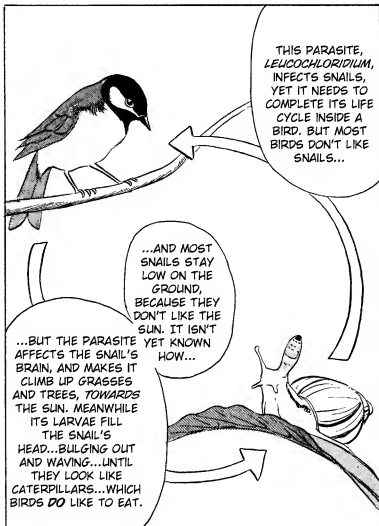








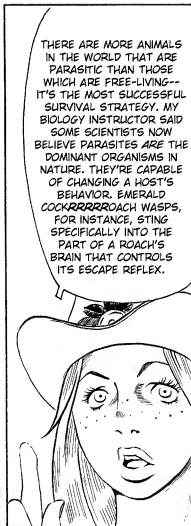




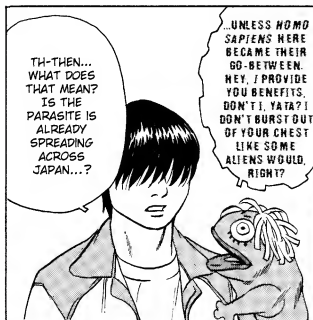
THIS PARASITE, *LEUCOCHLORIDIUM*, INFECTS SNAILS, YET IT NEEDS TO COMPLETE ITS LIFE CYCLE INSIDE A BIRD. BUT MOST BIRDS DON'T LIKE SNAILS...

...AND MOST SNAILS STAY LOW ON THE GROUND, BECAUSE THEY DON'T LIKE THE SUN. IT ISN'T YET KNOWN HOW...

...BUT THE PARASITE AFFECTS THE SNAIL'S BRAIN, AND MAKES IT CLIMB UP GRASSES AND TREES, TOWARDS THE SUN. MEANWHILE ITS LARVAE FILL THE SNAIL'S HEAD...BULGING OUT AND WAVING...UNTIL THEY LOOK LIKE CATERPILLARS...WHICH BIRDS *DO* LIKE TO EAT.

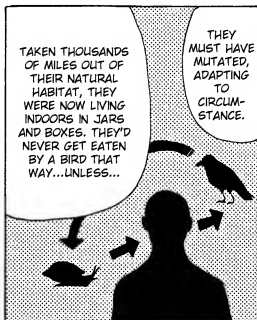


THERE ARE MORE ANIMALS IN THE WORLD THAT ARE PARASITIC THAN THOSE WHICH ARE FREE-LIVING--- IT'S THE MOST SUCCESSFUL SURVIVAL STRATEGY. MY BIOLOGY INSTRUCTOR SAID SOME SCIENTISTS NOW BELIEVE PARASITES ARE THE DOMINANT ORGANISMS IN NATURE. THEY'RE CAPABLE OF CHANGING A HOST'S BEHAVIOR. EMERALD COCKRRRRROACH WASPS, FOR INSTANCE, STING SPECIFICALLY INTO THE PART OF A ROACH'S BRAIN THAT CONTROLS ITS ESCAPE REFLEX.



TH-THEN... WHAT DOES THAT MEAN? IS THE PARASITE IS ALREADY SPREADING ACROSS JAPAN...?

...UNLESS *HOMO SAPIENS* HERE BECAME THEIR GO-BETWEEN. HEY, I PROVIDE YOU BENEFITS. DON'T I, YATA? I DON'T BURST OUT OF YOUR CHEST LIKE SOME ALIENS WOULD, RIGHT?



TAKEN THOUSANDS OF MILES OUT OF THEIR NATURAL HABITAT, THEY WERE NOW LIVING INDOORS IN JARS AND BOXES. THEY'D NEVER GET EATEN BY A BIRD THAT WAY...UNLESS...

THEY MUST HAVE MUTATED, ADAPTING TO CIRCUMSTANCE.



the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer **HEIDI FAINZA**

editorial assistant **RACHEL MILLER**

art director **LIA RIBACCHI**

publisher **MIKE RICHARDSON**

English-language version

produced by Dark Horse Comics

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 4 BY TOSHIFUMI YOSHIDA
introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first; although the Japanese did invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "kanji" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "hanzi" does not—in Mandarin Chinese it sounds something like *n-tsu**h*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance

that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), except for "n," there are no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next

set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 4 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person’s body) hiragana are used instead. In *Kurosagi* Vol. 4 you can see one of several examples on page 103, when Nunokusa screams with a “WAAA” sound, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ファアア.

To see how to use this glossary, take an example from page 4: “4.2 FX: ZA—sound of a board being pressed down on grass.” 4.2 means the FX is the one on page 4, in panel 2. ZA is the sound these kana—ザ ツ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is

also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many instances of “short sounds” in *Kurosagi* Vol. 4 is to be found in the example from 4.2 given above: ZA. Note the small ヽ mark it has at the end. This ordinarily represents the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as ZA and not ZATSU—you don’t “pronounce” the TSU in such cases. Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 66.1’s GOGOGO. Another is with an extended line, as in 42.1’s BIII. Still another is by simply repeating a vowel several times, as in 75.1’s KIIIIIN. You will note that 42.1 has both the “tsu” and an ellipsis at its end, suggesting an elongated sound that’s suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even neces-

sarily represent literal sounds; for example 39.5 FX: KIRA—in manga this is the figurative “sound” of a gleam of light, in this case off Sasaki’s glasses (anyone who’s been around manga or anime a while recognizes this particular example as a classic—usually accompanied by the hand pushing up to adjust the specs, it suggests the character with glasses has just scored a point). Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as *ah*, “I” as *eee*, “U” as *ooh*, “E” as *eh*, and “O” as *oh*.

2.1 Once again, the chapter titles in *Kurosagi* are those of old Japanese pop songs—in this case of Vol. 4, all by Momoe Yamaguchi, an idol who had her debut in 1972 and retired in 1980.

4.2 **FX: ZA**—sound of a board being pressed down on grass

4.3 **FX: ZA**—sound of a board being pressed down on grass

5.3 The editor and translator’s generation mostly knows the Mandelbrot Set from its 1.) ubiquitous appearance

on the walls of late ’80s computer labs, and 2.) ubiquitous appearance on the ads of early ’90s dance parties. By the way, those “energy drinks” around now were marketed unsuccessfully as “smart drinks” fifteen years ago, which makes you think about the power of words.

6.1 Note that in Japan, a crop circle is called a *misuterii saakuru*; i.e., the English words “mystery circle.” The early ’90s were also associated with something of a crop circle craze, and even though the methods by which they can be made are shown here, some enthusiasts of the paranormal took them somehow as evidence of alien visitation, an idea on which local farmers did in fact cash in, sometimes earning much more charging tourists to see the circles than they could have selling the crop itself. Carl Sagan discussed the phenomenon in *The Demon-Haunted World*, noting that so much of the traditional “evidence” put forth for alien visitation are things, however complex or mysterious-appearing, that human beings can do themselves.

9.1 **FX/balloon: KIN**—sound of metal tip on cane clinking on floor

9.2 Readers of Dark Horse’s manga *Club 9* will be aware that Japan has plenty of hicks and rubes, and that not everybody in Japan is a fifteen-year-old girl going to high school in Shibuya, who’s secretly the princess of a mysterious kingdom/clumsy but good-hearted/one of several females vying for a boy’s affection/running an escort agency/etc.

10.1.1 **FX/balloon: PIRURURU**
PIRURURU—phone ringing

10.1.2 FX/balloon: KACHA—picking up phone

11.4 Yes, they have the 4-H in Japan. Japan already has the most aged population on Earth (it is estimated 40% of the population will be over 65 by the middle of this century, suggesting the *moé* phenomenon is a society's attempt to cup its sweaty palms around an ever-diminishing flame), and such demographics are even more evident in small towns and villages, as younger people who leave in search of opportunity rarely return. Attempts to drum up the local economy by promoting a theme to tourists are not uncommon. This sort of thing, of course, also happens in the United States—the mountain town of Leavenworth, WA successfully went Bavarian in the 1960s—Gothic lettering on the signs, edelweiss, lederhosen—the whole *verdammtneun*.

12.3 In this particular case, *Oryzias latipes*, the ricefish known in Japanese as *medaka*. Only about 4cm long, they are commonly found in rice fields in Asia—hence their name.

13.2 *Manju* are buns made with sweet bean paste, and are a ubiquitous Japanese snack. If you will observe closely, you will note the tiny flying saucer stamped on these, evidently qualifying them as “UFO-Manju.”

15.4 FX: TSUN TSUN—poke poke

15.5 In the original Japanese, Makino said “. . . as Kussie, Hibagon, and Tsuchinoko,” all referring to *cryptids*, or animals which exist in legend or folklore (to which there might possibly be some truth). The Japanese also

use the term UMA (“Unidentified Mysterious Animal,” which was a show of the same name on Japan's NTV network). “Kussie,” an obvious variation on “Nessie” (nickname of the Loch Ness Monster), is likewise said to live in Lake Kussharo in eastern Hokkaido. Some believe it is the giant snake spoken of in the legends of the Ainu, Japan's indigenous people. “Hibagon” is another: an ape-like man said to have been spotted in the region of Mount Hiba in Hiroshima Prefecture. Tsuchinoko are popular creatures in Japanese mythology and pop culture; although often described as “snakes” a foot or two long, they're conceived of as rather thick, like a banana slug.

18.6 FX: KATA KATA KATATA KATA—mummy rattling

19.1 FX: BA—fingers spreading

19.2.1 FX/right: MISHI MISHI—sound of dry bones creaking

19.2.2 FX/left: POKI—small snapping sound

20.3 FX/balloon: KUWA—sitting up suddenly

20.4 FX: SHU—leaping sound

20.5 FX/balloon: GASHAAN—crashing window

22.5 FX/balloon: KIRA—something glinting in the sky

23.5 You are going to have to take the editor's word for it that everything Yata said in this panel was untrue.

24.3 FX/balloon: GACHA—door opening

- 25.5** The editor still has a distinct memory of his Russian teacher, Mrs. Knirck, saying “ess ess ess *errrrrrrrrr*.” This was back in the Andropov era, so studying it still had that hardcore, spy-thriller vibe. Not that life in the Soviet Union was portrayed as glamorous by any means; the textbook featured conversation practice between a “Yuri” and “Alexei,” whose dialogues revealed their two choices in life were to watch the *futbol* teams *Spartak* and *Dynamo* play on their *Televisor*, or to listen to some *kulturny jazz* on the radio.
- 26.1** The Soviet Union, in a sort of kick-'em-when-they're-down gesture, declared war on Japan two days after the dropping of the atomic bomb on Hiroshima, seizing four of the Kurile Islands north of Hokkaido that had been previously regarded as Japanese territory; they are held by Russia to this day and remain a strain in the relationship between the two nations. There is considerable reason to believe that if the war had gone on for only a few more weeks, the USSR would have invaded Hokkaido as well, leaving Japan to be divided much as the fate which befell Korea (such a scenario is alluded to in Makoto Shinkai's 2004 anime *The Place Promised in Our Early Days*).
- 26.5** The comparison was first made by Patrick Macias, editor of the much talked-about new magazine *Otaku USA* (otakuusamagazine.com).
- 28.5** **FX: DON**—putting down boom box
- 28.6** Real name Kiyoto Nagai; the tragic '50s crooner borrowed his first (stage) name from Frank Sinatra.
- 30.2** **FX: BURU BURU**—puppet trembling
- 31.6** **FX/balloon: GOKU**—swallowing sound
- 33.1** **FX: GOTOTO GOTOTO**—sound of bus rattling as it pulls away
- 33.3** **FX/balloon: BURORORORO**—sound of bus driving away
- 34.1** **FX: KATA**—CD case being put down
- 34.3** **FX/balloon: KAPA**—opening laptop
- 34.4** **FX/balloon: KACHI**—plugging in outlet
- 35.1** Seti@home is a real project with over five million participants worldwide, and you can download the program and get involved by going to <http://setiathome.berkeley.edu/>. The stuff about dead idols is just Sasaki. Probably.
- 35.6** **FX/balloon: KAKO**—hitting return key
- 36.4** **FX: KOTO**—putting down microphone
- 36.5** **FX: CHII**—CD-ROM closing
- 38.2** **FX: CHUII KO KO**—sound of drive accessing data
- 38.4** **FX: PON**—computer beep
- 38.7** **FX: KAPA**—puppet's mouth opening
- 39.3** **FX: POON**—computer beep
- 39.5** **FX: KIRA**—glint of light on glasses
- 41.4.1** **FX/monkey: OOOKIKI**—monkey sounds
- 41.4.2** **FX/monkey: UO . . . KIKI**—monkey sounds
- 42.1.1** **FX/balloon: BILL**—alarm sound

- 42.1.2 FX/balloon: BIII**—alarm sound
- 42.1.3 FX/balloon: BIII**—alarm sound
- 42.2.1 FX/Monkey: KIII**—panicked monkey sound
- 42.2.2 FX/Monkey: GYAA**—monkey scream
- 42.2.3 FX/Monkey: KII**—more monkey sounds
- 46.2 FX: GOBA**—rockets firing
- 47.1 FX: GOGOGOGO**—sound of space shuttle lifting off
- 48.2** This is a bit of an exaggeration; a space shuttle mission generally costs no more than nine hundred million dollars. This story originally appeared in *Shonen Ace* magazine in June of 2004, during the two-and-a-half years between the loss of the shuttle *Columbia* and America's return to space with the launch of the *Discovery* on July 26, 2005. *Discovery's* crew in fact included a guest Japanese astronaut, engineer Soichi Noguchi, who conducted three spacewalks during the mission.
- 48.5 FX/balloon: KIN**—metal cane tip hitting floor
- 50.2** The Arecibo Radio Telescope, from which the information processed through Seti@home is received, was prominently featured in the 1997 film *Contact*, based on the novel by Carl Sagan. In 1974, Sagan was involved in the first known deliberate attempt to send a signal from Earth to any alien civilizations which might be listening, transmitting from Arecibo an encoded image containing such information as the formula of the DNA molecule and the make-up of our solar

system. In 2001, an ostensible "reply" in the form of a crop circle image appeared in the fields outside Chilbolton Observatory in England, neatly wrapping up the themes of this chapter.

- 52.1 FX: CHAN CHANCHA CHA CHAKA**—jingle playing
- 59.3** The crew is headed for Tokyo Big Sight, nickname of the Tokyo International Exhibition Center, and home to among other things of the world's largest comics fan convention, Comic Market, which draws well over 350,000 attendees not once, but twice a year (compare to the annual San Diego Comic-Con, whose attendance in 2006 was 125,000).
- 61.1** "Mysteries of the Corpse" is inspired by the actual "Mysteries of the Human Body" exhibit that began in Tokyo in September of 2004 (although in Rafael Vinoly's magnificent downtown Tokyo International Forum rather than at Tokyo Big Sight). North American readers may have seen one of the "Body Worlds" traveling exhibitions using a similar process to display "plastinated" corpses (in fact the exhibit is currently on display just a few miles away in Portland as the editor types this . . . in the dead of night . . .), either in person, or through their appearance in the Miami museum scene of *Casino Royale*. The official website of "Body Worlds" is www.bodyworlds.com/en.html.
- 61.2 FX: HYUN HYUN**—sound of pendulum
- 61.5 FX: SU**—reaching out to touch

- 61.6 The dialogue here—as it will be several times in this chapter—is a phonetic rendering of Mandarin Chinese.
- 62.2 **FX: SU**—touching another display
- 62.5 Although this type of preservation is generally known as *plastination*, the “Mysteries of the Human Body” exhibit seems to have in fact preferred the term *plastomic* (the “-tomic” in this case referring to cutting or dissection), perhaps because the exhibit was seen in competition to “Body Worlds.”
- 63.2 **FX: KO**—footstep
- 65.2 **FX: SU**—touching head
- 65.3 **FX: PA**—lifting hand off
- 65.6 Usually in *Kurosagi* this exclamation is rendered in English as “Huh?” and while Makino is in fact a “Huh?” sort of person, the original Japanese is pronounced “Eh?” and is ultimately much cuter, especially in a drawn-out phrase such as *eeeeeeeeee?! sugoi na!!!* (“Huhhhhhhhh? That’s so cool!”)
- 66.1 **FX: GOGOGO**—car moving
- 66.2 **FX: GOTON GATA**—sound rattling inside the car
- 68.3 It’s somewhat unusual in a manga to have a character portrayed as fluent in foreign languages as a responsibility of their job (rather than because of travel abroad or mixed parentage) and is perhaps a healthy sign of a more cosmopolitan attitude toward being Japanese.
- 68.5 **FX: SU**—touching head
- 69.2 The text here—as will be several times in this chapter—is hanzi, i.e., written Chinese.
- 72.1 The real-life inventor of the plastination process is a German anatomist named Dr. Gunther von Hagens, who, between his movie-scientist name, habitual black fedora and suit, penchant for theater (in 2002 he conducted the first public autopsy in England since the days of Charles Dickens), and family background (his father was in the Nazi SS) is hardly less dramatic, if less sinister than the fictional Takashi Nunokusa. Von Hagens does in fact run a plastination center in Northeastern China, in the city of Dalian, and the German magazine *Der Spiegel* has accused him of using the bodies of executed prisoners, although not necessarily for those on display in “Body Worlds.”
- 75.1 **FX: KIIIIIN**—sound of a jet plane
- 77.2 A photograph of the actual site can be seen at www.h5.dion.ne.jp/~nkusu/asiaphoto/china/photopage/haerbin6.html. This is also the first time the editor has ever seen Unit 731 mentioned in a manga. The humans experimented on here were euphemistically referred to as *maruta*, or “logs,” supposedly due to the cover story that the camp was a “lumber mill.” Infected fleas bred by Unit 731 (and other Japanese biological warfare units) were deliberately released over Chinese cities to spread bubonic plague. Testimonies from two of the Japanese doctors involved can be found in the much-recommended *Japan at War: An Oral History*, by Haruko and Theodore Cook. “I am a war criminal because of the things I actually did. Not in theory,” said one, whereas the other recalled of a nurse in the unit bearing

a lethal syringe, "She was even prouder than me. She giggled. The demon's face is not a fearful face. It's a face wreathed in smiles."

- 79.1** The Yasukuni Shrine, which is treated as the Japanese national war memorial (somewhat analogous to Arlington National Cemetery, although Yasukuni is privately funded) enshrines the spirits of those WWII leaders convicted as war criminals, as well as millions of ordinary soldiers. Moreover the attached Yasukuni museum describes Japan as being "forced into conflict," its motives being "the independence and peace of the nation and for the prosperity of all of Asia." Although millions of Chinese died in the 1930s and 40s due to the Japanese desire for an empire in Asia (which was in fact officially described as the "Co-Prosperity Sphere") the editor cannot help but regard such modern-day protests with *some* dubiousness, owing to the fact in the decades since the war millions more Chinese have been murdered by their own government, which has remained authoritarian, whereas Japan's has achieved democracy.

80.2 **FX: CHIN**—hanging up sound

81.5 **FX/balloon: SHA**—sound of a curtain being closed

81.6.1 **FX/balloon: FUN FUN FUFUN FUN FUN**—happy humming

81.6.2 **FX: SUTO**—sound of the skirt hitting floor

82.1 Between Kenji Tsuruta's *Spirit of*

Wonder and Hiroaki Samura's *Ohikkoshi*, we seem to have a thing here at Dark Horse for manga involving Chinese dresses, or *cheongsam* as they're sometimes called (from the Cantonese term, which technically refers both to male and female versions of the outfit). If I may quote Ian Fleming, "The high, rather stiff collar of the cheongsam gives authority and poise to the head and shoulders, and the flirtatious slits from the hem of the dress upwards, as high as the beauty of the leg will allow, demonstrate that the sex appeal of the inside of a woman's knee has apparently never occurred to Dior or Balmain."

82.2 **FX/balloon: PU**—sound of a knife piercing curtain

82.3 **FX: TSUUU**—sound of knife slicing curtain

82.4 **FX: SU**—curtain being pushed aside

83.2 **FX/Kuro: MOGU MOGU**—chewing sound

83.3 **FX: KARAN KAN**—sound of dropped chopsticks clinking on bowl

83.5 **FX: SHA**—sound of a curtain being moved aside

84.2 **FX/balloon: GASHAN**—sound of breaking glass

84.6 **FX/balloon: SA**—sound of a knife being put to throat

84.7 **FX/balloon: KOKI KOKI**—cracking knuckles

85.1 **FX/Makino: MOGA MOGO AGA**—trying to talk through covered mouth

- 86.1.1 FX/black: GOGOGOTO GOTOTON**—sound of truck going down dirt road
- 86.1.2 FX/balloon: BASHA**—sound of tires hitting puddle
- 86.3 FX: MUSUU**—sound of Kuro frowning
- 86.4 FX: GOGOGO**—sound of the truck
- 87.3 FX/balloon: KII**—sound of brakes
- 87.5 FX: KO**—footstep
- 90.5** The hideous punchline is that most of the members of Unit 731, including Dr. Shiro Ishii, did escape prosecution or judgment—not thanks to the sinister Russians or Chinese, but the good old U.S. of A., whose occupation authorities in Japan granted them immunity in exchange for their data. The reasoning at the time was that this expertise was better in American hands than Soviet, a case not unlike those Nazi V-2 rocket scientists brought into the U.S. space program (the V-2 had in fact been built with concentration camp labor; far more people died constructing the rockets than were actually killed by the rocket attacks themselves). The immunity—indeed secrecy—given to the affair by the U.S. in the 1940s had the collateral effect of allowing many in Japan sixty years later to deny their biological warfare program ever happened. The first Japanese expose of Unit 731 was, however, was *The Devil's Gluttony* by Seiichi Morimura, a series of articles collected in book form in 1983 by Kadokawa, who is of course the original publisher of this manga.
- 91.1 FX: JYARI**—sound of gravel moving underfoot
- 91.3 FX/balloon: GAKOON**—metal door slamming shut
- 92.1 FX: PARA**—rope falling off
- 93.3** Nunokusa is referring to Raimondo de Sangro VII (1710–1771) Prince of Sansevero, known for his macabre experiments and inventions. You can see the “marvelous achievements” on the museum’s official site at www.museosansevero.it/eng/sperimentazioni.htm
- 94.1 FX: KYU**—pulling on rubber gloves
- 94.2 FX: PU**—needle piercing skin
- 94.3 FX: TSUU**—sound of blood traveling down tube
- 94.5 FX: BAN**—firmly pressing hand onto head
- 96.2.1 FX/balloon: PIKU**—eyelid twitching
- 96.2.2 FX/balloon: PIKU**—eyelid twitching
- 96.3 FX/balloon: PAKA**—eyelid popping open
- 97.1.1 FX/balloon: KATA**—rattle
- 97.1.2 FX/balloon: KATA**—rattle
- 97.2.1 FX/balloon: GATA**—sound of something moving inside box
- 97.2.2 FX/balloon: GOTO**—sound of something moving inside box
- 97.2.3 FX/balloon: BAN**—sound of something hitting inside the box
- 97.3 FX: BAKO**—sound of lid popping open
- 97.6 FX: BATAN**—door closing
- 98.2 FX: PAN PAPAAN**—gunshots

- 98.3 FX: GOTO**—picking up gun
- 98.5 FX: KII**—door creaking open
- 99.3 FX: YURA YURARI**—wobbly movement sound
- 99.5 FX: KURU**—sound of figure turning
- 100-101.2 FX: PETA PETA**—sound of bare feet on tile
- 102.1 FX: PAAN PAN PAAN**—gunshots
- 102.2.1 FX/balloon: PAKI**—sound of plastic breaking
- 102.2.2 FX/balloon: PAKA**—sound of plastic cracking open
- 102.3 FX: GIRO**—glare
- 103.1 FX: WAAAA**—scream
- 104.1 FX: BAKAAN**—lock being kicked open
- 104.4 FX: YURA YURARI**—wobbly movement
- 106.3 FX/balloon: BOWU**—sound of a fire catching
- 106.4.1 FX/balloon: PAKI**—cracking sound
- 106.4.2 FX/balloon: BACHI**—crackling sound
- 106.5 FX: DOSA**—thud
- 108.3 FX: PACHIN**—clapping hand in prayer
- 110.4** Note that nowhere in this story is the actual gender of the baby given, so the translator has chosen to avoid personal pronouns.
- 112.2** Risa Wataya was 19 when she won Japan's top literary award, the Akutagawa Prize, in 2004, for her short novel *Keritai Senaka* ("A Backside I Want to Kick"), which

has reportedly sold over one million copies since. The current governor of Tokyo, Shintaro Ishihara, who remarked last year "I hate Mickey Mouse—he has nothing like the unique sensibility that Japanese animation has" himself won the Akutagawa Prize as a young novelist fifty years before.

111.3.1 FX: HAA—panting

111.3.2 FX: HAA—panting

113.3 *Hanami* is literally "flower viewing" (it is also, of course, the name of the Japanese heroine of Dark Horse's *manhwa*—Korean graphic novel—*Hanami: International Love Story*). If you haven't bought it yet, the editor will smoke a Gitanes *Filtre* while you go out and do so. Michael Gombos, DH's Director of Asian Licensing, bought me a pack of them on his latest trip to Japan, because they're the brand that Lupin III smokes. Don't ask me how he knew that. Anyway, there was a time when I was trying out all the cigarettes in my favorite anime, and everybody in *Lupin III* smokes, except for Goemon. When I was a kid, I thought Lupin was passing Zenigata a joint in that scene in *The Castle of Cagliostro* where they're trapped together in the dungeon, but looking again, what I took to be a roach clip was likely just a Gitanes butt with a wire poked through it. Are you back yet? Okay, now that you have Vol. 1 of *Hanami*, you'll notice both the front and back covers show the most famous form of Japanese flower viewing, namely, watching cherry blossoms in the spring. This is traditionally done by

laying out a blanket in the park (if a company party, a low-ranking employee may be sent out to claim a prime space ahead of time, even if that means in the dead of night) and regarding the flowers whilst imbibing food and drink, especially drink. There are those ladies and gentlemen of leisure who even make this a month-long party, by starting in the south of Japan early in the season and moving gradually northward each day, following the flowers in full bloom.

- 113.5 Saigoyama Park was the original site of the residence of Judo Saigo (1843–1902), an influential politician of the Meiji Period.
- 114.4 **FX: ZUPIPIPI**—sipping beer from a can
- 115.1 **FX: KARAN KARARAN**—empty cans getting kicked
- 115.5 **FX: YURARI**—pendulum starting to waver
- 116.2 **FX: TA**—footstep
- 117.3 **FX: BASA**—pulling up plastic sheet
- 118.2 **FX/balloon: POTO**—key landing on ground
- 120.2 **FX: HYUN HYUN HYUN**—sound of the pendulum swinging
- 122.2 **FX: HYUN HYUN**—pendulum swinging
- 123.2 **FX: KASHAN**—sound of the locker being unlocked
- 123.3 **FX: KII**—locker creaking open
- 123.4 **FX/balloon: PORO**—sound of something starting to fall out
- 123.5.1 **FX: KOON**—sound of the rattle bouncing on tile

- 123.5.2 **FX/balloon: PORON**—rattle noise
- 123.5.3 **FX/balloon: KORON**—rattle noise
- 123.7.1 **FX/balloon: KARAN**—rattle noise
- 123.7.2 **FX/balloon: KORON**—rattle noise
- 124.3 **FX: ZUSHIRI**—sound denoting heaviness of the bag
- 125.2.1 **FX/balloon: KASHA**—camera shutter click
- 125.2.2 **FX/balloon: KASHA**—camera shutter click
- 126.1 **FX: JI JI JI JI**—sound of a zipper being pulled
- 126.4 Numata's allusion to a "Final Form" here is thought to be a reference to Cell from *Dragonball Z*, who gradually evolves from an "imperfect" to a "perfect" form.
- 129.5 **FX: GU**—making a fist sound
- 130.1 **FX/balloon: TSUN TSUN**—poking chest sound
- 132.1 **FX/balloon: GACHA**—door opening
- 132.3 **FX/balloon: PACHIN**—breaking wooden chopsticks apart
- 133.1 **FX/balloon: PWOON**—alarm beep going off
- 133.4.1 **FX/balloon: PA**—grid lines appearing
- 133.4.2 **FX/balloon: PA**—grid lines appearing
- 133.4.3 **FX/balloon: PA**—grid lines appearing
- 133.6 **FX/balloon: PWOON**—alarm beep going off
- 133.7 **FX: GA GA**—shoveling food into mouth

- 134.3 FX: TA**—running off
- 134.4.1 FX: GACHA**—opening car door
- 134.4.2 FX/balloon: SA**—getting into car sound
- 134.5 FX: BAN**—slamming car door sound
- 134.6 FX: BURORO**—car engine sound
- 135.4 FX/balloon: BURORORO**—car sound
- 135.5** That is, she's driving a Nissan March, a popular subcompact sold overseas as the Micra. It was reportedly available in the U.S. from 1985 to 1991, but not at present.
- 135.6 FX: GU**—Numata's foot pressing down on Yata's foot on the accelerator
- 135.7 FX: GYURURURU**—sound of the tires peeling out
- 136.1 FX: GWOOO**—sound of cars speeding along
- 137.3 FX: CHIKA CHIKA**—sound of blinkers flashing
- 137.4 FX: GU GU**—sound of a truck changing lanes in front of the car
- 137.5** In the original version, Numata tells Yata to do *passhingu*—that is, the English word “passing,” which the Japanese have adopted to refer to the act of flashing your lights at a car ahead of you, requesting to pass. As with the car horn, of course, this however is often not meant as a polite request, but a sort of assertion of dominance, especially in situations where one could pass simply by switching lanes.
- 137.6 FX: IRA IRA**—sound of irritation
- 138.1 FX: BA**—sound of a moped moving in front of the car
- 138.4 FX/balloon: KUI KUI**—gesturing to follow
- 139.2 FX/balloon: BIlllll**—sound of a moped motor
- 139.4 FX/balloon: KII**—sound of brakes
- 140.3 FX: BAN**—closing car door
- 143.4 FX: KACHA**—putting down teacup into saucer
- 143.6 FX/balloon: SURU**—sound of a rope being pulled out
- 144.1 FX: DOTAN BATA**—sound of the two wrestling about
- 144.5 FX: SU**—fingers falling from the rope
- 144.6 FX/balloon: KAKUN**—body going limp
- 144.7 FX: JIWA**—liquid starting to soak through skirt
- 145.1 FX: DOSA**—sound of body hitting floor
- 145.4 FX: DOKA**—kicking sound
- 145.7.1 FX/black: ONGYAA ONGYAA ONGYAA**—baby crying
- 145.7.2 FX/white: NU**—sound of hand appearing from below skirt
- 146.1 FX: ONGYAA ONGYAA**—baby crying
- 146.2 FX: ONGYAA ONGYAA**—baby crying
- 147.1 FX/balloon: PWOON**—elevator arrival bell
- 147.2 FX: GAAA**—elevator door opening
- 147.4** *Ko Sodate Yurei* literally translates to “child-raising ghost”—it is a

Japanese folk tale also known as the story of the *Ame Kai Yurei* ("candy-buying ghost"). A candy vendor is visited by a pale woman with messy hair every night for a week, who asks to buy a piece of candy and then disappears. On the last night, she claims she has no more money, and trades her kimono for the candy. The next day, a passing priest sees the kimono and asks the vendor where he got it, saying it appears to be the same kimono as a young woman who passed away recently. They go to the cemetery, and at the site of the woman's grave, they hear a crying baby. Exhuming the coffin (quite rare in Japanese burials), they find an infant in the arms of the woman along with the pieces of candy. The priest informs the vendor that the young woman had died just before giving birth. They speculate that the baby was born after the death of the mother, and that the spirit of the mother cared for the newborn. The priest tells the dead mother that he would take care of the baby in her place and as if in acknowledgment, the head of the woman seems to move slightly in a nod. The child is said to have grown up to become a priest of high standing. The very old *Ko Sodate Yurei* story is still invoked in Japanese pop culture (for example, in the game *Fatal Frame II*) and reflects particular spiritual beliefs among Japanese women regarding the unborn, including the desire to pray for and protect the spirits of stillborn and aborted children.

148.4 FX/balloon: KACHA—opening door

148.5 FX/balloon: KII—door creaking open

148.6 FX: GASA GOSO—sound of someone moving around amongst the litter

149.4 FX: KASA—rustling

151.4 FX: DA DA DA DA TA—padding forward

152.1.1 FX/white: BA—raising arm quickly

152.1.2 FX/black: SUCHA—readying gun sound

152.3 FX: DWOON—bang

153.2 FX: DOTA BATAN—body writhing on the floor

153.4 FX/balloon: GYU KYUN—spirit being pulled into the bullet

153.5 FX/balloon: KYUN—last bit of the spirit being pulled in

153.6 FX: KOON KON KORON—bullet bouncing and then rolling to a stop

154.1 FX: SU—reaching out

154.6 FX: ZA—turning around

155.6 The kanji *tsuku* used by Akiba means "haunt," but it sounds the same as another kanji that could mean "be with" or "stand with," so the translator has wished to preserve an ambiguity here.

156.1 FX: PORI—scratching head

156.3 FX: SU—handing over photo

156.7 FX: BIRI BIRI—tearing sound

160-161.4 FX: MEEN MEEN MEEN—sound of cicadas

162.1 Collecting live beetles is a traditional hobby in Japan, especially among kids (hence

Numata's remark in 166.1) although a rather dubious way to supplement one's income.

- 163.3 FX: MEEN MEEN**—cicadas
- 163.6 FX: SU**—raising arm
- 164.1 FX: HYUN HYUN**—pendulum swinging
- 164.3 FX: ZA SA**—sound of walking through tall grass
- 164.5 FX: GASA**—moving leaves out of the way
- 164.6 FX: POTATA**—maggots falling on neck and back
- 165.2 FX: SU**—maggot being picked up
- 165.4** "Reina Gorn" somehow seems a name that is no more than feasible, but there it is. Her Japanese is just slightly off in the original, reflected here by a tendency to say her "R"s too strongly. Personally, the editor would like to see a Caucasian female character in manga who happens to be short, dark-haired, and flat-chested (Reina could be the sister of Diana Lockheed in *Oh My Goddess!* Vol. 3, even down to the freckles and tank top) but is sympathetic to Japanese creators' desire to share the fantasy, like Chanel No. 5. Manga are supposed to be for fun, you know. Except the manga of Yoshihiro Tatsumi.
- 166.5 FX: SA**—looking up sound
- 168.2** Some types of shrikes are known as "butcher birds," as they will store the corpse of an insect or lizard for later consumption by skewering it upon a branch. In Japanese the practice is referred to as a *mozu no hayanie*, literally

"the swift sacrifice (as in sacrificial offering) of a bull-headed shrike."

- 168.3 FX: POKI POKI**—cracking knuckles
- 168.4 FX: DOKA DOKA**—kicking tree
- 168.5 FX: ZAN ZAZA BASA**—sound of body falling through the branches and leaves
- 169.1 FX: DO**—sound of body hitting ground
- 170.1 FX: PWOON**—fly buzzing around
- 170.3 FX: SA**—lifting arm up to look
- 171.4 FX: ZA**—footstep
- 171.5** Yata is speaking a bit of broken English here in an attempt to explain the concept.
- 173.5 FX/balloon: PAN PAN**—dusting self off
- 174.2 FX: JI JI JI**—sound of cicadas
- 174.3 FX: RIIN**—sound of a wind chime
- 174.4.1 FX/white: PAPAA**—sound of car horns
- 174.4.2 FX/black (r.): GO GO GO**—rumbling construction sound
- 174.4.3 FX/black (m.): DODO**—more construction sounds
- 174.4.4 FX/black (l.): PUWAAN**—car horn sound
- 175.5 FX: GACHA**—door opening
- 177.1 FX: GOSO GOSO**—sound of Reina digging around in her bag
- 177.2 FX: KON**—canned food hitting top of table
- Local specialties, particularly food, are a common gift in Japan, especially when returning from a journey (and of course, this type of

gift can be found in U.S. airports as well, such as sourdough in San Francisco or crab cakes in Baltimore). This particular can bears the legend "Shinshuu Local Food—INAGO—Tsukudani." Inago are, of course, a type of locust; *tsukudani* is a style of cooking by boiling in soy sauce and *mirin* (which is sort of to saké as cooking sherry is to wine).

177.5 FX: JAJAN SHAKA JAJAAN—ringtone of mobile phone

178.4 FX: BUUUN—sound of a fly

179.4 *Zazamushi* are aquatic insects inhabiting gravel beds in rivers; usually consisting mainly of larval *Trichoptera*.

179.6 FX: MOGU MUGU—munching sound

180.3.1 FX/Sasayama: GA GA—shoveling food into mouth

180.3.2 FX/Kuro: KOKI—cracking neck

180.4 FX: SU—placing hand on corpse

181.6 FX/balloon: POKI—sound of pencil lead breaking

182.1 FX/balloon: GACHA—door opening

182.4 FX: JIIII—zipper sound

182.5 FX: JIRO—glaring sound

183.2 FX: SU—touching corpse

184.5.1 FX: MOGU MOGU—munching sound

184.5.2 FX/balloon: PUCHU—sound of locust popping between teeth

185.4 FX: MOGU MOGU—munching sound

185.5 FX: PAKU—tossing locust into mouth

185.6 FX: KARAN—sound of chopsticks thrown into empty can

188.3 In a shocking breach of humor, the editor would like to say he personally admires France and has always enjoyed visiting. You know, there, it's called *Kurosagi—Livraison de Cadavres*.

191.6 FX/balloon: GARARI—sound of shutter being slid up

192.1 FX: GARAGARARA—shutter being slid up

192.3 FX: PI—hitting button

194.3 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

194.4 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

194.5 FX: NYUN NYUN—sound of the eyes wiggling and pulsing

195.1 FX: BA—puppet moving other hand away

195.4 FX: NYUN NYUNYUN—sound of the eyes wiggling and pulsing

200.2 FX: NYUN NYU NYUN—sound of the eyes wiggling and pulsing

200.3 FX: SUTA SUTATA—pet shop employee starting to walk away

202.3 FX: NYUN NYUNYUN—sound of the eyes wiggling and pulsing

202.5.1 FX/black: BABA—birds taking flight

202.5.2 FX/white: KOAA KOAA—cawing birds

204.2 FX: GAKOON—elevator doors opening

204.3 FX: GWOOO—sound of flames inside incinerator

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